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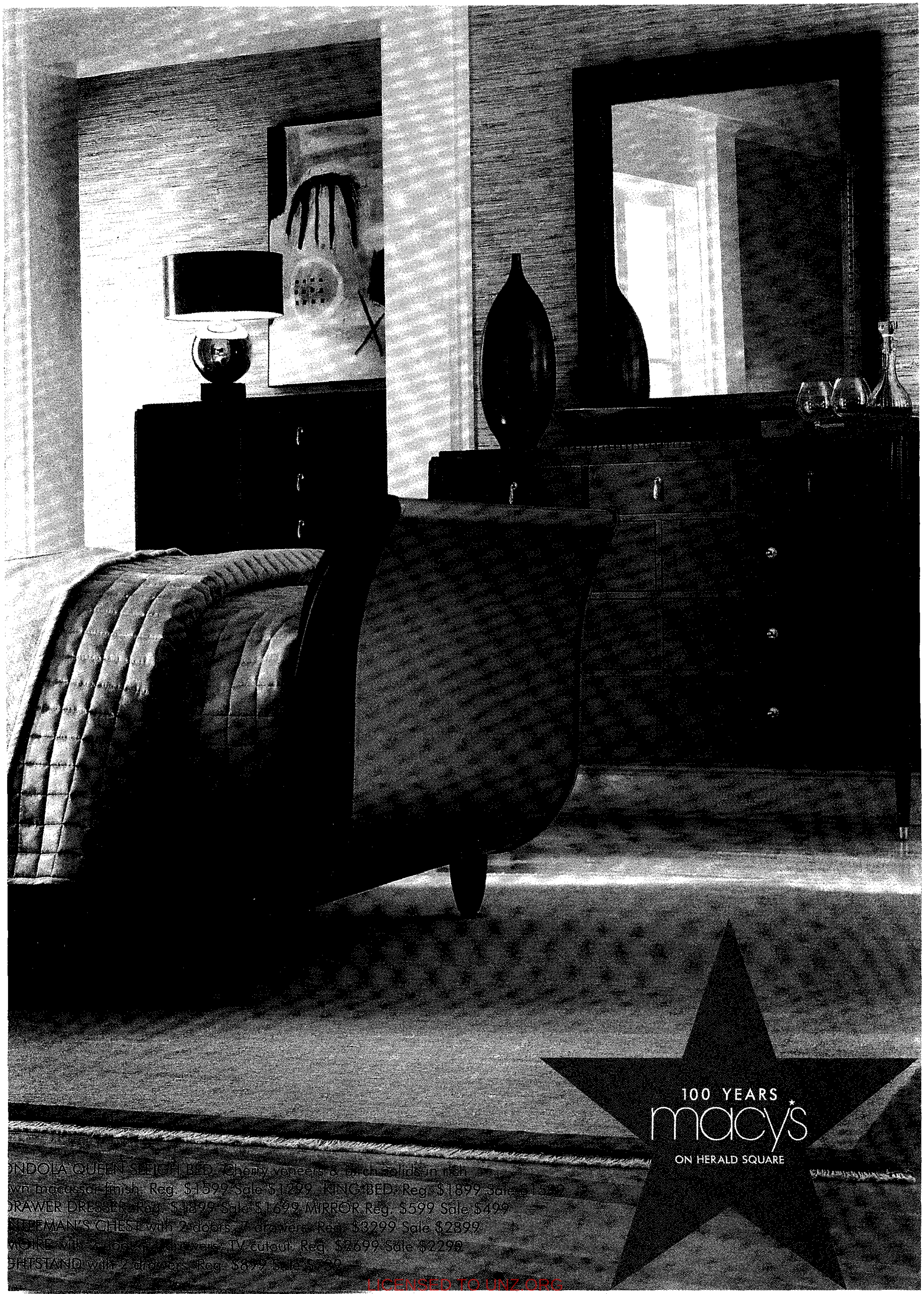

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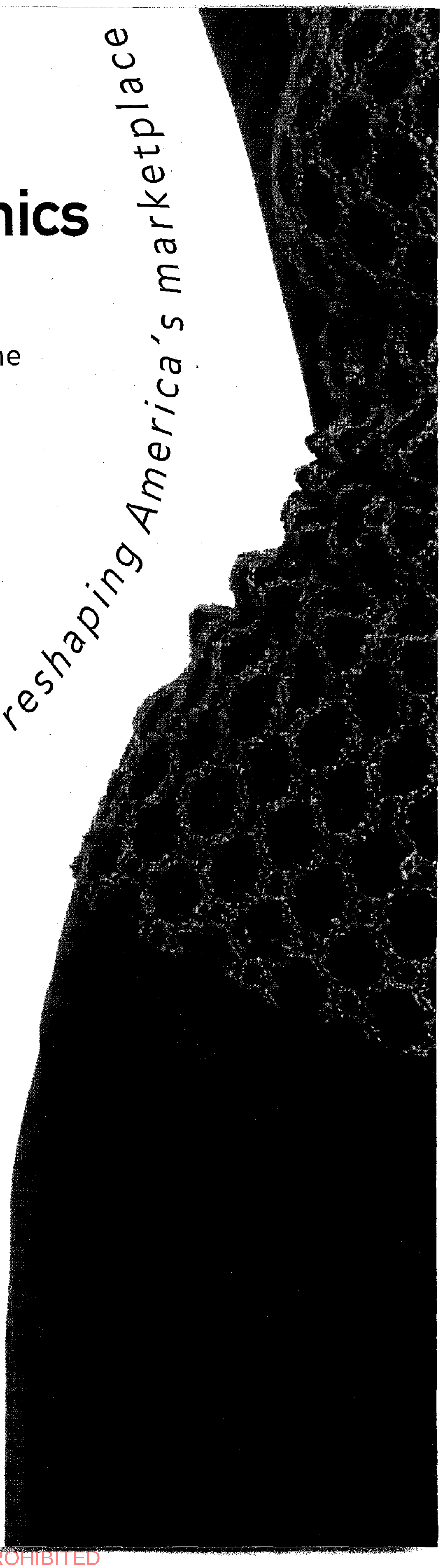


Contents

August 12, 2002

6 **Letters**

9 **Intelligencer:** Marc S. Malkin

10 **Scene:** Patrick McMullan

11 **Gotham**

Columns

14 **The City Politic:** Michael Tomasky
Why is our Republican mayor endorsing an upper Manhattan Democrat in a State Senate primary race? It looks like a GOP scheme to divide Democrats. And Democrats are falling for it.

16 **The Sporting Life:** Allen Barra
Despite what the *Times* is telling you, George Steinbrenner and the Yankees are not ruining baseball

38 **Best Bets** Rima Suqi
The Cubissimo clock, guitar-pick earrings, and a travel kit for kids

40 **Sales & Bargains**
Japanese hair-straightening for less

54 **Cue Best of the Week**

Critics

55 **Movies:** Peter Rainer
M. Night Shyamalan delivers predictable surprises with *Signs;* Steven Soderbergh indulges himself with *Full Frontal*

56 **Theater:** John Simon
Twelfth Night in Central Park is inept, but still entertaining

57 **John Leonard's TV Notes**

58 **Classical Music:** Peter G. Davis
Bright Sheng's magical score shines in *The Silver River*

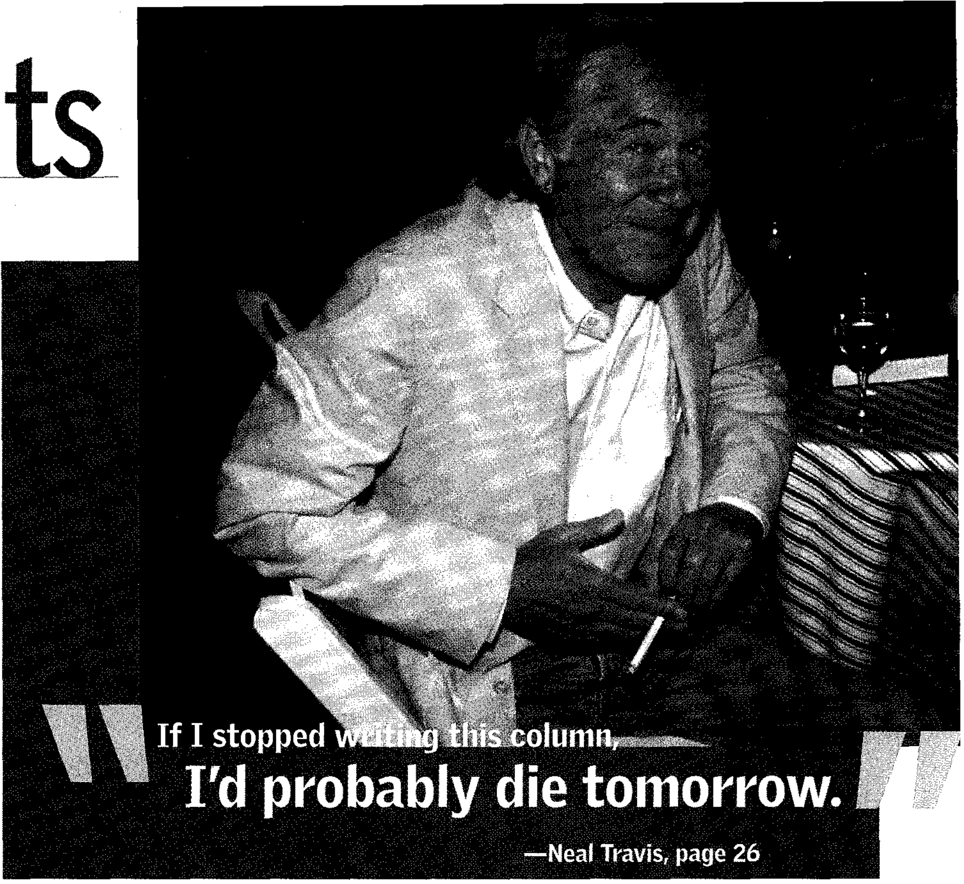
59 **Dance:** Tobi Tobias
The Kirov Ballet offers a ravishing, refined rendition of *La Bayadère*

61 **Restaurants:** Adam Platt
L'Actuel gets a much-welcomed makeover as Olica

64 **Listings**

94 **Classifieds/Personals/Real Estate**

108 **'Cue' Crossword:** Maura B. Jacobson
'Guardian' Crossword



"If I stopped writing this column, I'd probably die tomorrow."

—Neal Travis, page 26

18 I Will Survive By Robert Kolker

Civil defense, of the fifties-era, duck-and-cover kind, couldn't have seemed more out-of-date. But that was before September 11. For a small group of New Yorkers who've been preparing for terrorism for years—call them urban survivalists—it's I-told-you-so time. Our correspondent infiltrates their subculture and learns their secrets. PLUS: The makings of a survival kit of products both ordinary (duct tape) and extraordinary (the executive parachute), and answers to a host of safety questions you never thought you'd have to ask.

26 Post Op By Beth Landman Keil

Veteran New York *Post* gossip columnist Neal Travis, who's suffering from lymphoma, has a drink (or two) and a smoke (or two) and reminisces about scoops, the journalist's life—and why he chose not to accept Steve Dunleavy's generous offer of a liver.

30 The End of the Affair By Craig Horowitz

Mitchell Rothken was an Orthodox Jewish family man and a hard-nosed lawyer with a fondness for the strippers at Scores. That he could have managed. But when he met Kymberly Barbieri, it was love at first lap dance. He bought her cars, a Westchester home, and finally a nightclub—mostly with his clients' money. Now he's sitting in prison. And they never—get this—even had sex. What would possess a man to act this way? He's happy to tell you.

36 Clothes Call By Amy Larocca

One day, Michael Kors looked in his closet and realized that the clothes he wanted to wear—simple cashmere turtlenecks, well-cut flannel pants—simply didn't exist. And thus, this season, a classic, luxurious new menswear collection is born.

ON THE COVER: PHOTOGRAPHED BY MICHAEL KRAUS.

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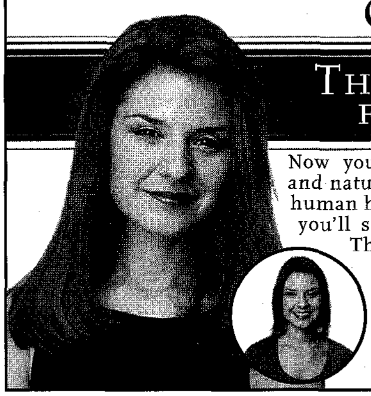

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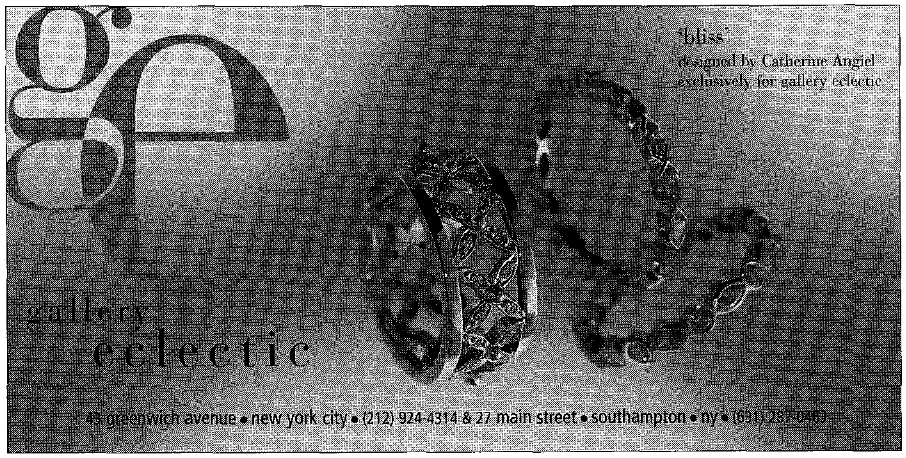

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Letters

"Spending thousands on a 'money counselor' is just one more trendy expense."

—Robert Rubin

Waiting for Wood

As a supervising psychologist at LIJ Medical Center's Sexuality Center for the past twenty years, I found Ben Kaplan's article heartening ["Where's Woody?," July 15]. Erectile dysfunction has been overmedicalized by the pharmaceutical industry because it is lucrative. Surely female lack of sexual desire, another potential cash cow, will be next. And yet in both instances, psychological factors are more important than biological ones, and sexual functioning can improve considerably with good psychological treatment. A pill is not the answer.

Joel Block, LAKE SUCCESS, N.Y.

Your article on the growing incidence of erectile dysfunction in young men in Manhattan makes me shudder with annoyance. I'm referring not to the medical issues associated with ED but to the implication that the so-called *Sex and the City* revolution has put too much pressure on men in bed. Boo-hoo to men for feeling like they have to satisfy their partner in bed. Isn't that the whole point of consensual sex? Since the dawn of time, men have assumed it's their birthright to have pleasurable sex. Why shouldn't women?

J. Potter, BROOKLYN

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Cashed Out

Your article on "Spending Sickness" [by Melanie Thernstrom, July 15] was unintentionally comic. Spending thousands on a "money counselor" is just one more trendy expense. Since every issue of *New York* Magazine equates the good life with spending money, perhaps the counselors should recommend therapeutic subscription cancellations.

Robert Rubin, MORRISTOWN, N.J.

In 1993, I maxed out a credit card and knew I would soon find my financial situation spinning completely out of control. After scheduling an appointment with Budget & Credit Counseling Services, I paced in front of their offices for half an hour, trying to work up the courage to go inside. Eventually the fear of monetary disaster won out over my embarrassment. That appointment was the best $30 I ever spent. Today, I own an apartment, have an IRA and investments, and feel comfortable enough to own a credit card (which, from time to time, is allowed to rest in my dresser drawer). To this day, I smile when I picture the dance I did around my living room when the final credit-card payment was made!

Holly L. Millheiser, BROOKLYN

Tending the Canon

In her review of the New York City Ballet's Diamond Project performances, Tobi Tobias writes that Irene Diamond "might have put her generosity to better use—the tending of the Balanchine canon" ["Dance: Eight Is Enough," July 15]. Obviously, Ms. Diamond realizes that cultivating only the Balanchine archive, no matter how fine and beautiful it may be, would result in ossification. Ms. Tobias knows as well as anyone that Balanchine himself kept replenishing the repertoire from season to season so as to keep his dancers and audiences fresh and balanced.

Barnett Serchuk, LONG BEACH, N.Y.

Dame Dom?

New York's report of Dominick Dunne's vulgar diatribe against Bob Morris ["Gotham: Coming Un-Dunne," by Amy Larocca, July 8] has shattered a long-held theory of mine. Because of their many similarities—gushing self-aggrandizement, over-the-top name-dropping, lavish purple prose, and a tendency toward conspiracy-theory explanations for real and imagined social slights—I had assumed for years that Dominick Dunne and Dame Edna Everage were the same person. Alas, I realize now that this conclusion simply cannot be true. Dame Edna would *never* use the kind of language attributed to Mr. Dunne in your article. *Quelle dommage,* possums.

Gary A. Griffin, RANCHO MIRAGE, CALIF.

That Cuomo Zest

Michael Wolff comforted me about "The Andy Problem" ["This Media Life," June 17]. If Bush and Pataki are comfortable with boringness, then give me that Cuomo zest. I think the post-9/11 era calls for a take-charge, roll-up-the-sleeves sort of fellow. That was the perception Mayor Bloomberg created, and it helped him get elected. Andrew Cuomo displays dynamism and a fresh outlook. I think the comfort Zeitgeist will have passed by the time the election takes place, and a Governor Cuomo will be the right thing by that time. We need more than *Gemütlichkeit.*

Steven A. Ludsin, MANHATTAN

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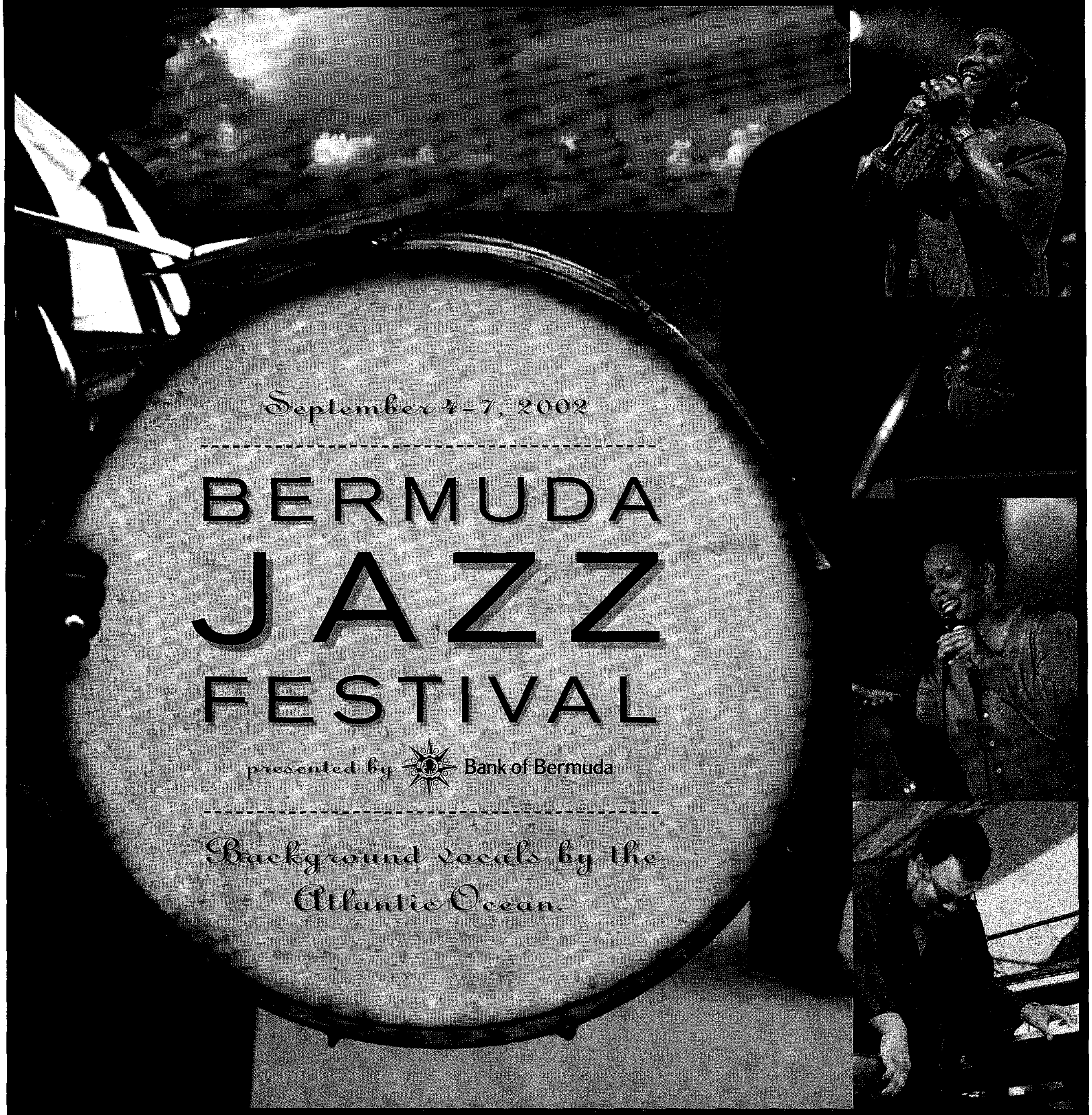

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NEW YORK Happenings

PROMOTIONS•SPECIAL EVENTS

The First Run Film Festival in Los Angeles

The NYU First Run Film Festival, presented by NEW YORK Magazine, hosted screenings at the Directors Guild of America. At the kick-off party at A|X Armani Exchange, guests enjoyed Frangelico's Angel Kiss cocktails and Glacéau Vitaminwater. Special thanks to co-sponsors A|X Armani Exchange, Glacéau Vitaminwater, Pressure Lounge and Focus Features.

Among the filmmakers who screened their work, (left to right) Seth Grossman, Judd Frankel, Sen-I Yu, Jessica Sharzer, Sydney Burtner, Andrij Parekh, Joanne Nucho, Micah Herman, Paul Greenhouse, Matthew Wersinger and Dean Sheril Antonio

At A|X Armani Exchange, (left to right) Energy Brands' Darius Bikoff, Jeremy Verducci, Paige Verducci, Scarlett Lam and Ashley Schumacher; Roya Massih of Focus Features; Energy Brands' Kelly Virgulto and Patrick Doddy of A|X Armani Exchange

(Left to right) Douglas Letterman, Rich Song, John Krokidas, Liat Dahan, Anne Paas and Kirill Mikhanovsky

Spinning the music at A|X Armani Exchange

Photographs: Silvia Mautner

Alex Freij and Chris Eddy from industry (food)

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Generation Harvest

City Harvest's junior committee held a fundraiser at the Ritz-Carlton New York, Battery Park. To support City Harvest's mission to feed New York's hungry, top restaurants hosted tasting tables. Tiziano Chianti and Scarlatta Pino Grigio provided the wines. Guests won tickets to Broadway's Flower Drum Song and took home special gifts from Starbucks and Clyde's on Madison.

The Princess Diaries' Anne Hathaway

Osteria Del Circo's Mauro Maccioni and Rocco DiSpirito from Union Pacific

Heidi Klum arrives at the amfAR benefit

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Boathouse Rocks the Tavern

New York's hippest fundraiser rocked Tavern on the Green. More than 1,000 celebrities, socialites and music fans danced, dined and bid for "celebrity kisses." Co-sponsored by NEW YORK Magazine, the event raised more than $200,000 for AIDS research.

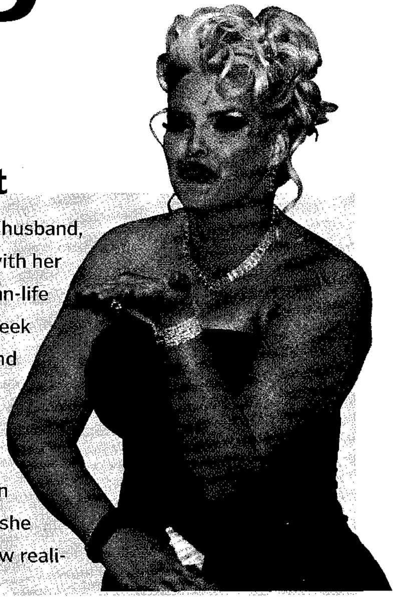
Intelligencer

By Marc S. Malkin

Martha Stewart: Still Living

Despite the fact that her company's stock is tanking and she's on an indefinite hiatus from the *Early Show* because of her ties to ImClone, we hear that **Martha Stewart** is moving forward on launching yet another spin-off of *Martha Stewart Living*, along the lines of *Martha Stewart Weddings* and *Martha Stewart Kids*. The new title will be devoted to food. She was planning on a November debut, but the date is now up in the air. Stewart's rep declined to comment.

Anna Nicole Smith Deserves More Credit



Anna Nicole Smith won $88 million from the estate of her late husband, oil tycoon Howard Marshall II, after a protracted legal battle with her stepson, but apparently her credit's still no good. The larger-than-life former Guess model was shopping at Saks Fifth Avenue last week and had already bought about $5,000 worth of St. John and Escada clothes and accessories when she tried charging another $1,000. After one card was declined, she pulled out another, but that one was rejected as well. Smith didn't seem surprised or upset, an onlooker reports, and asked a salesperson to point her in the direction of the nearest ATM. All the while, she was followed by three camera crews who were filming her new reality show on E!, *The Anna Nicole Show*.

Spike Lee's Walk of Shame

Spike Lee took the NYPD's oath "To Protect and Serve" a little too literally at the premiere of *K-19: the Widowmaker*. After his friend's car ran out of gas just as they were driving up to the red carpet at the Ziegfeld, the director asked a police officer to get him some gas. When the cop refused, Lee got into a heated argument with several officers. "He kept saying, 'I need you to get me gas,' " an onlooker reports. "Then he stormed off and started yelling into his cell phone." The cops weren't fazed. "Can you believe this shit?" one of them snorted. "Who the hell does he think he is?" After the screening, as others hopped into chauffeured cars for the three-block ride to the after-party at the Russian Tea Room, Lee was spotted walking there with L.A. Lakers star **Rick Fox**.

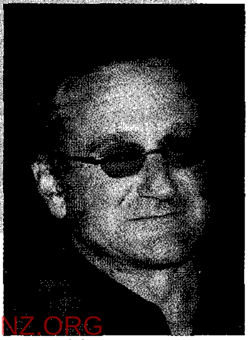
Miramax Not Taking Leary Lightly

Miramax lawyers have fired off a letter to Comedy Central asking to know more about the new **Denis Leary**–produced reality show, *Contest Searchlight*, in which Leary holds a contest for aspiring writers to create their own sitcom. Comedy Central will air the contest in four episodes, then follow with six episodes of the contest winner's sitcom. Miramax says *Contest Searchlight* sounds an awful lot like *Project Greenlight*, the Emmy-nominated HBO series co-produced by **Ben Affleck** and **Matt Damon** in which the winner of a script contest won the chance to direct his movie. A Miramax rep cracks, "This was a yellow light, not a red light, from *Greenlight* to *Searchlight*." **Lenny Clarke**, a co–executive producer on *Searchlight*, says Miramax doesn't scare him. "These people over there make me sick. I saw that show, and it sucks."

ICEMAN COMETH: We hear **Wayne Gretzky** may be about to pull a **Michael Jordan**. The 41-year-old hockey legend—he holds 61 NHL records and was MVP nine times—has been training for the past month and has told friends he's seriously thinking about returning to the rink. The Great One retired in 1999 after a twenty-year career that ended with three years as a Ranger. His rep insists he's not looking to make a comeback: "He's getting back into shape, he's lost some weight, but he's not going to start playing again."

Jackie Mason: That's My Line!

Jackie Mason wasn't laughing after watching **Robin Williams**'s recent HBO special, *Robin Williams: Live on Broadway*. Mason alleges that Williams ripped off several of his jokes—including some shtick about the war in Afghanistan, **George W. Bush** and **Tony Blair**, and airport security and a routine about dentists. Mason's lawyer, **Raoul Felder**, has fired off a cease-and-desist letter to HBO, demanding that there be no further broadcasts containing what Mason alleges are his jokes. Felder writes that the 71-year-old comedian "is particularly angry because he writes his own material, and it takes him approximately two years to be able to put [the material] together for theatrical presentation." A rep for HBO insists that "the situation has been resolved," but declined to say how. Felder said Mason is not going to file suit against HBO or Williams, but warned that he may do so if he feels Williams steals his jokes in the future. Williams's attorney, **Gerry Margolis**, insists the Oscar winner has done no wrong: "Robin Williams stole nothing from Jackie Mason. He stole nothing from anybody."

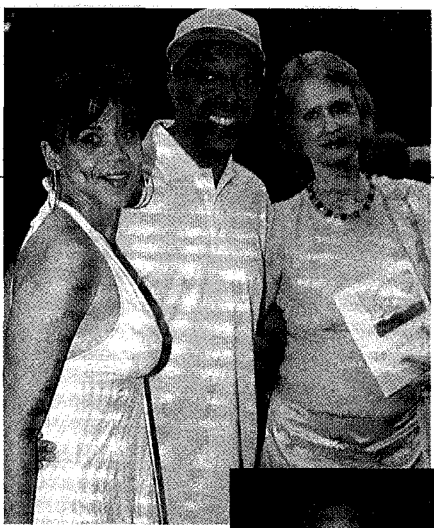


With Catherine Townsend.

PHOTOGRAPHS: FROM TOP, ED GELLER/GLOBE PHOTOS;
JEFF SPICER/ALPHA/GLOBE PHOTOS; ANDREA RENAULT/GLOBE PHOTOS.

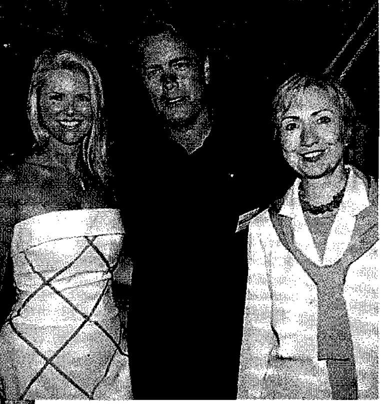
Scene

Beth Rudin DeWoody, Katerina Otto Bernstein, Debbie Bancroft, and Duane Hampton at the Parrish Art Museum's Midsummer Gala.



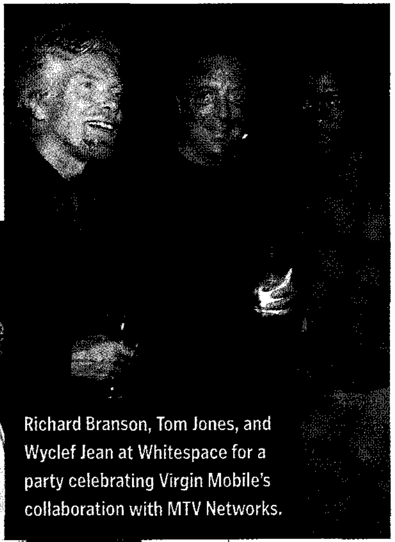
Rosie Perez, Russell Simmons, and Cynthia Nixon at Art for Life.

Robert Wilson and Donna Karan at the Red Night, a benefit for the Watermill Center sponsored by Louis Vuitton.

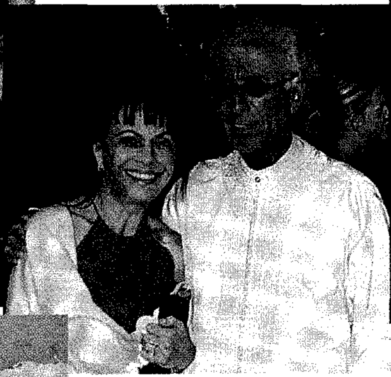


Christie Brinkley, Peter Cook, and Senator Hillary Clinton at the home of Anne Randolph Hearst for the Star Foundation's Summer Gala.

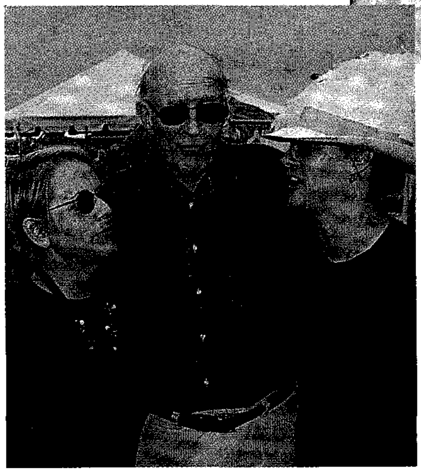
Molly Sims, Reed Krakoff, and Jordana Brewster at Cooper-Hewitt, National Design Museum for a party in honor of Coach.



Richard Branson, Tom Jones, and Wyclef Jean at Whitespace for a party celebrating Virgin Mobile's collaboration with MTV Networks.



Ellen and Ron Delsner at a party for Panerai watches and for Kelly Killoren-Bensimon's book, *In the Spirit of the Hamptons.*



Lorraine and Peter Boyle with Lorraine Bracco at Super Saturday.

Mary Alice Stephenson, Jarrod Moses, Bill Murray, and Amy Sacco at Eyebeam Atelier for Free Arts for Abused Children's annual art auction.

Shop Talk

Overcast skies on the East End served only to pump up the attendance at the fifth annual Super Saturday designer tag sale, which benefits the Ovarian Cancer Research Fund, on July 27. "I bought two sweaters so far," exclaimed **Kelly Klein.** Though her former husband **Calvin** was nowhere in sight, his clothes were flying off the racks and daughter **Marci** was off doing a little shopping of her own. "This is good. Marci Klein at the **Donna Karan** counter!" joked a friend. "I bought vintage, I bought vintage!" Klein laughed. Karan was chatting with friends at her counter, just back from a long trip. "My daughter is engaged to an Italian. I met the family, went all over the Mediterranean, and only got back last night." **Shoshanna Lonstein** also had wedding bells on her mind while manning her bathing-suit display. "I'm getting married next spring," she sighed, "*if* we can get it together."

Later that night, ***Russell Simmons*** hosted the Art for Life benefit at his East Hampton home, and one of this year's honorees, **Martha Stewart**, was a no-show for obvious reasons. "We weren't going to take her name off," explains Simmons. "She's written checks and raised money for the last three years, and she deserves to be honored because she's been good to the kids. She decided it was too much to be here; we didn't want it to be a circus." BETH LANDMAN KEIL

Photographs by
Patrick McMullan

New York is to the nation what the white church spire is to the village—E. B. White

GOTHAM

Life in the New City

AOL's Faulty Towers

Can the city's *other* twin towers stand as anything but a memorial to the worst corporate marriage in history? By Simon Dumenco

Your marriage is a wreck, you hate each other, everybody thinks you should get divorced, and yet you're still building a lavish new home together.

That, of course, is AOL Time Warner's predicament. As the company's stock has nosedived, its glittering new headquarters—the 80-story Columbus Circle behemoth slated for completion in fall 2003—has just kept on rising, an insta-symbol not of corporate triumph but of astonishing hubris: A lowbrow Internet company from an airport town (Dulles, Virginia) set out to build itself spectacular offices that would tower over a circle dedicated to the discoverer of the New World. The discoverers of the New Media World—or so they thought—were taking Manhattan!

Curiously, though, AOL Time Warner Center won't serve as a true corporate home—only about 2 percent (around 2,000) of its 90,000-plus employees will work there; it's mostly a gleaming clubhouse for corporate apparatchiks. The bulk of AOL's operations will remain in Dulles.

As for the Time Warner operations, it's as if the betrothed—skittish before the wedding, hysterically miserable after—had wisely elected to keep her own apartment. "We were never supposed to move in," says one Time Inc. executive who works at the magazine division's stately, modernist headquarters at 1271 Sixth Avenue. "It'd make sense for us to consolidate. There's not enough room here. But Columbus Circle is about them—the AOL assholes—not us."

The collective response to the building is "similar to **how people are thinking about their 401(k)s,**" says one AOL TW employee: "*I can't even look.*"

"The collective response to the new building," says another employee, "is similar to how people are thinking about their 401(k)s: *I can't even look because I don't want to know.*"

Even the supposed star power of the center's 191 condos has some employees down in the mouth. "All you ever hear about is how Ricky Martin bought an apartment," says one. "Remember when he was hot? AOL used to be hot, too."

Worse than the center's inability to attract a celebrity with a current hit single (maybe Enrique Iglesias could get a discount on a duplex?) is the fact that it will be eerily defined by its key attribute. Nan Ellin, editor of the book *Architecture of Fear*, refers, unnervingly, to the center's "twin towers" and points out that "people around the world will be reminded of the World Trade Center." The connotation could go either way—it could be spooky and upsetting, or "it could almost seem like a tribute."

But one thing's certain: "The way that people end up perceiving the center," says Ellin, "cannot be separated from the way they perceive the corporate marriage. If the marriage falls apart, people will think of that first."

In other words, the AOL Time Warner Center could come off as the first major memorial to premillennial new-media ridiculousness, a monument to overreaching, overpromising, and overstating (earnings).

It's vaguely reminiscent of what happened to another building from Time Inc.'s not-so-distant past. In the late eighties, Time Inc. spent $185 million to buy half of the then-burgeoning Knoxville-based media empire Whittle Communications. Part of the money went toward building a lavish Knoxville headquarters.

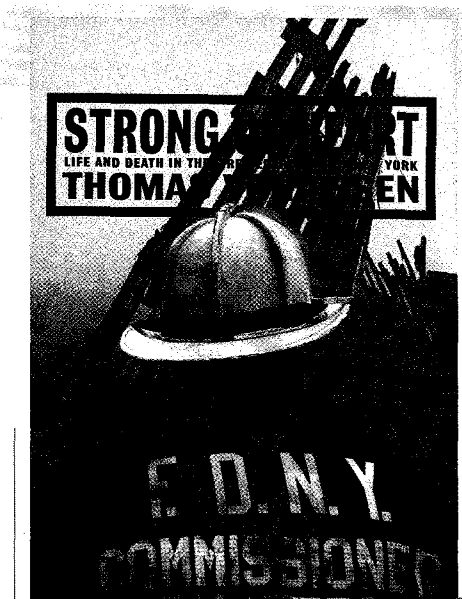
Within just a few years, Whittle went belly-up.

Those with little faith in AOL TW's future might be interested to know that the Whittle HQ is now a federal courthouse, where white-collar criminals and other scofflaws get their comeuppance.

PHOTOGRAPH BY KENNETH CHEN.

Trial by Fire

Controversial ex-FDNY head Thomas Von Essen sets out to save his reputation. By Chris Smith



Tom Von Essen is talking about the kindness of strangers since September 11, about all the people who hug the former fire commissioner on the streets. "Nobody knew me before," he says, with tears in his eyes. "I wouldn't have any problem at all if we were back to that. If we were back to September 10."

Von Essen would give anything to bring back the 343 firefighters who died in the attacks on the World Trade Center. But he has a substantial, if secondary, personal reason for wanting a return to anonymity. Von Essen was the only public figure whose image was tarnished by the tragedy.

Now he has written a book. Though he's not trying to live up to an advance anywhere near Rudy Giuliani's $3 million, two-book deal, the stakes couldn't be higher for the 56-year-old FDNY lifer. *Strong of Heart* is Von Essen's chance to rescue his reputation. Even if the book doesn't earn him sympathy, he deserves credit for being true to himself: a mix of boyish enthusiasm and acid temper.

He details the agony he felt but rarely displayed in front of TV cameras; Von Essen repeatedly sought out rooms where he could close the door and cry, alone. Describing his decisions, however, he is either bravely honest or foolish. Where sensitivity and savvy are called for, he shows himself totally misreading the situation. As plans are finalized to cut the number of firefighters searching the wreckage, Giuliani asks Von Essen, "Will this be a big deal?" He replies, "For some of the workers, maybe. But not the average guys. They'll understand." The redeployment sets off fistfights.

In other places, Von Essen—since January a senior vice-president at Giuliani Partners—spreads the blame. He criticizes staff fire chiefs for not taking command of NYPD and Port Authority forces at the Trade Center site.

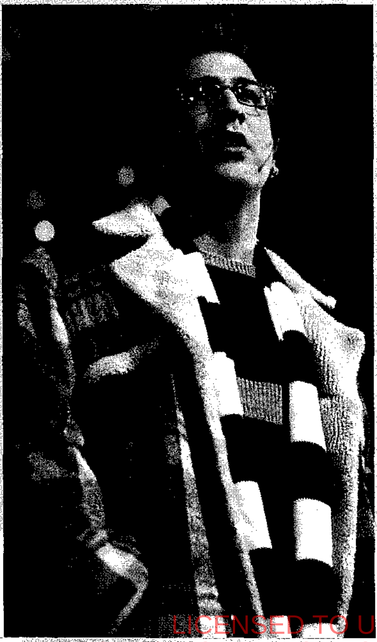
A senior chief, told of Von Essen's commentary, is incredulous: "The cops are the ones with the guns—we're gonna tell *them* what to do? The PD and PA wouldn't even meet with us! Von Essen had the mayor's ear; why wasn't he getting Giuliani to have everyone play nice in the sandbox?" Von Essen's response, over the phone, is so blistering that he insists it remain off-the-record.

He has no illusions that *Strong of Heart* will win over his bitter enemies, but he says, "The really solid firefighters and the families that didn't understand why I did certain things, I'd love for them to understand."

New York's firefighters were deified after September 11. By including his spite as well as his sorrow, Von Essen accomplishes a rare and good thing for a memoirist: He portrays himself as entirely human.

Q&A 'N Sync's *Rent* Boy

Just when you thought Times Square couldn't possibly squeeze in one more pimply prepubescent pop-music fanatic, what with all of them worshiping in front of MTV's studios, 'N Sync's Joey Fatone goes and lands himself a gig a few blocks away. The Brooklyn native makes his Broadway debut this week in *Rent*, as wannabe filmmaker Mark. "It's grueling," Fatone says. "I'm going to be doing eight shows a week. But it's been interesting, singing these high notes and all that shit." MARC S. MALKIN



***Rent* is a modern retelling of *La Bohème*. Have you ever seen *La Bohème*?**

I have not. I know very little about it.

So how much rent are *you* paying while you're in town?

A lot. Regardless of what it is or who it is, it's a lot.

People assume that because you're in 'N Sync, you were just handed the role. Were you?

No. First I auditioned for Roger's part. I told them it was too high for my range, and they were like, "No big deal, let's just do it." So I sang for them, and then they said, "Can you audition for Mark?"

***Mamma Mia!* is inspired by Abba. Will there be an 'N Sync musical someday?**

Maybe. But it won't be called *Bye Bye Bye*.

Do you want to join Lance Bass in space?

Airplanes are the only thing that will take me off the ground. I'm not into it when you start leaving the stratosphere.

Are all your cousins in Brooklyn coming to see you in *Rent*?

My mother said, "Your aunt and your uncle are coming, and they have 34 people with them," and I'm like, "Great."

You're paying, right?

Hell no. They're paying for it. I don't comp nothin'.

PHOTOGRAPH: BOTTOM, JOAN MARCUS.

No Experience Required

Joel Klein looks about as qualified to be school czar as Bloomberg did to be mayor. And that might be the best qualification of all. By Michael Tomasky

In a different world—or arguably even in the existing world, which is supposedly obsessed these days with all manner of corporate high jinks—the fact that Joel I. Klein, Mayor Bloomberg's choice for schools chancellor, comes to us from the halls of media giant Bertelsmann AG might have raised a municipal eyebrow or two. After all, it was only the day before the mayor announced Klein's appointment that the front page of the *Times* heralded the news of the ouster of Bertelsmann chief executive Thomas Middelhoff, who ran afoul of the Mohn family, the company's controlling shareholders.

Klein, it turns out, was hired by Middelhoff in 2001 and was his high-level adviser and chief negotiator. And while Bertelsmann is no WorldCom (as far as we know) and neither Middelhoff nor Klein has been accused of any wrongdoing, the timing suggests at the very least that maybe Klein knew he had reason to be on the job market.

But the papers hardly batted an eye about Klein's Middelhoff connection. What they zoomed in on instead was the fact that Klein's experience in the education field seems to consist chiefly of—well, of having gone to school. But even on this point, skepticism was expressed in a whisper instead of a roar. "Mr. Klein must assure the education community that he is qualified to take control of the troubled system," the *Times* editorialized, before going on to assert that the state's Board of Regents, which must grant a waiver to chancellor nominees who are not educators, "should try to accommodate the mayor and his choice."

So, with a nonpolitician mayor whose performance so far has been quite competent and a non-educator chancellor-to-be whom nearly everyone wishes well, we have reached a point in New York where "qualifications," in the normally understood sense, are in fact a hindrance. Indeed, if a high-level job in the Bloomberg administration is what you're after, you could evidently do far worse than to demonstrate to the mayor that you have utterly no expertise in the field. And why not? So far, Bloomberg's lack of qualifications has been more boon than bane; it has enabled him, for example, to hire more explicitly on competence than did his predecessors, all of whom came to office with ten or twenty years of debts that had to be repaid in the hiring of this assemblyman's sister or that district leader's cousin. Clearly, the mayor hopes that Klein's own lack of knowledge—specifically, his lack of ties to this district superintendent or that principal—will permit him to see the system with a fresh, and unsparing, set of eyes.

In 1969, David Garth, then consulting for John Lindsay's campaign, famously coined the phrase "the second-toughest job in America" about the mayoralty. Garth, of course, also worked on Bloomberg's campaign, and it seems his new client is putting his old maxim to the test. The way Bloomberg does it—keeping his head down, avoiding instead of picking fights, skipping off to Bermuda (or wherever he goes) for his Garboesque golf weekends—this job just doesn't look all that hard anymore. One hopes against hope that we'll be able to say the same of Klein eighteen months hence.

The way Bloomberg does it, the mayor's job just **doesn't look all that hard** anymore.

SCORE MORE?

The editors of randy men's magazines seem to be conquering the world with their beer-and-babes formula. We asked these gentlemen: How has work affected *your* sex life?

David Zinczenko, *Men's Health*
"Let's just say the magazine isn't the only thing seeing an incredible boost in circulation."

Keith Kendrick, *Loaded* (in Britain)
"Before *Loaded,* I edited a women's magazine, and women wanted to have sex with me because they thought I was in touch with my feminine side. Now I'm surrounded by rancid postpubescent men, and women think I'm some kind of porn baron. The result: less sex."

Keith Blanchard, *Maxim*
"Editing *Maxim* has let me supplement my, ah, humble natural gifts with advice from more than 50 issues of sex columns, virtually all of them written by women. So in a way, every time I have sex with my wife, it's like climbing in bed with all those girls."

Greg Gutfeld, *Stuff*
"It's easier to approach women. 'Hi,' I'll say. 'I'm the editor of *Details*—it's a men's magazine.' Nothing breaks the ice like a good laugh."

Dan Peres, *Details*
"Frankly, editing has probably had a negative effect on my sex life, because at the end of the day it's hard for me to get excited about anything other than *Details*."

David Granger, *Esquire*
"I am more virile than ever."

JADA YUAN

PHOTOGRAPHS: FROM TOP, PATRICK MCMULLAN; RICHARD B. LEVINE.

Michael Tomasky THE CITY POLITIC

Marked Man

In what might be called the Greening of Eric Schneiderman, some local Democrats are leading the move to unseat one of the State Senate's most effective young leaders.

QUESTION: WHEN IS A DEMOCRATIC PRIMARY really less about what Democrats want than what Republicans want?

This year, the vast majority of the 60 Assembly members and 24 senators who represent our city in Albany will seek reelection. Most will face no or nominal opposition; a few will face primaries, most of which reflect mere local turf battles.

But in one Democratic primary, the Republican mayor has chosen to interject himself by making an endorsement. *That* is an astonishingly rare development, and when something like it happens, it's worth figuring out why.

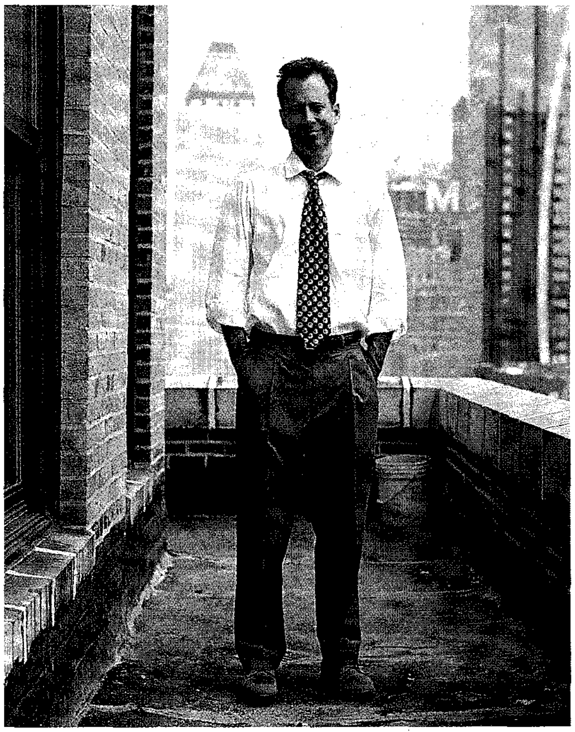
The race is the upper Manhattan State Senate primary between incumbent Eric Schneiderman and challenger Guillermo Linares. What's at stake here? Let's have Denny Farrell sum it up. Farrell, the state Democratic Party chairman, is officially neutral, but he grasps that this contest is less about which of these ideologically similar Democrats represents this district than about State Senate Republican leader Joe Bruno's drive to maximize his political power.

"If we allow Schneiderman to lose this race," Farrell says, "we allow Joe Bruno to control the Democratic Party."

REPUBLICANS NOW OCCUPY THE MAYOR'S AND governor's mansions, but historically, they have one reliable stronghold—the State Senate, where they have held a majority since Broadway was a wagon path. The current GOP margin is 11 seats, 36 to 25, and though that sounds like a lot—and it is—Republicans can read voter-enrollment figures, which are trending Democratic. Any potential crack in the State Senate wall mortifies them.

Democrats as a group have never seriously challenged GOP control of the Senate. But a handful of Democrats have been annoying partisan troublemakers, chief among them Richard Dollinger of Rochester and Eric Schneiderman, the former as a deputy to minority leader Marty Connor, the latter as chairman of the campaign committee that recruits challengers to Republican incumbents—that is trying, in more emphatic words, to seize control of the great Republican fort.

This was a redistricting year in Albany.



OUTSIDE SHOT: Can State Senator Eric Schneiderman hold on to his job?

So when the new district lines for state senators came out, guess which two incumbents found their old fiefdoms most dramatically altered?

Dollinger's was recut to include Republican-leaning suburbs of Rochester, making him vulnerable to a GOP challenge. It didn't stop there: Next, the Republicans went out and persuaded a conservative Democratic assemblyman, Joe Robach, to switch parties and challenge Dollinger. And they reportedly gave Robach 1 million very good reasons, as they say, to do it. Dollinger sized up the situation and promptly announced his retirement. "I would have to raise something approximating half of that," Dollinger says. "That's just very hard to do up here."

One down, one to go.

When it came to Schneiderman, Republicans turned to race in redrawing the lines. Schneiderman's current district is a mostly white amalgam of the Upper West Side and Riverdale. The new district takes in vast swaths of heavily Latino Washington Heights.

But the Republicans' goal wasn't really minority empowerment. According to State Senator David Paterson, an African-American legislator from Harlem who's backing Schneiderman, a stronger Latino district could easily have been drawn that would have all but guaranteed a Linares win while at the same time preserving most of Schneiderman's turf and his own. "I, with a crayon and half of one eye, could have drawn the district," Paterson says.

The ocular metaphor is a reference to the fact that he's legally blind, but to the game that's being played here, Paterson's eyes are wide open. What the GOP drew was not a Latino-empowerment district but a "get Schneiderman" district. And, *mirabile dictu,* they've got Democrats helping them!

Roberto Ramirez and Luis Miranda, two of the leading advisers to Fernando Ferrer's mayoral campaign, are leading the

PHOTOGRAPH BY JAMIE WATTS.

charge, with assists from Bill Lynch and Charlie Rangel. Ramirez and Miranda spearheaded the strategy that sought to turn Mark Green into a racist during his runoff with Ferrer. Ramirez, the Bronx Democratic chairman at the time, also kept the county headquarters shuttered on general-election day, ensuring that Green had few troops in that borough.

To hear Ramirez and Miranda tell it, Linares got into this race entirely of his own accord, and they're supporting him only because they're all such good old friends. No doubt they are; and, I should note, Linares is a lovely guy with a good track record as a city councilman. But many people suspect there's something more afoot here, and for two compelling reasons. The first is personal between Schneiderman and Ramirez. It has to do with a Bronx Republican state senator named Guy Velella. Ramirez has long had a mysterious entente with Velella that has infuriated some Bronx Democrats, who believe that Velella—a Republican in a Democratic area—could be defeated. In 1996, Ramirez went so far as to give Velella the Democratic ballot line, a highly unusual thing for a Democratic leader to do. In 2000, when Schneiderman recruited a strong candidate to run against Velella, Ramirez opposed her. "Roberto did everything he could to beat me," says Lorraine Coyle Koppell, who was that candidate and got a respectable 46 percent of the vote. Velella faces a new opponent this year—and oh, yeah, he's under indictment on bribery charges.

> What the GOP drew was not a Latino-empowerment district but a "get Schneiderman" district. And, *mirabile dictu,* **they've got Democrats helping them** who know perfectly well that they're helping the other party.

SO MUCH FOR THE PERSONAL. NOW TO THE political—or, more precisely, the ideological. Since last year's mayoral race, it has become apparent that, just as Naderites hate Democrats more than they hate Republicans, so have some apostles of empowerment politics decided that white liberals are the real enemy. These Democrats know perfectly well that they're helping the other party, but as long as it means they're hurting people like Green and Schneiderman, they're happy to do so. "Beating him is something they probably can't do," Paterson says. "But they can impair him for all time. They're trying to create the kinds of feelings around Eric that now exist in some quarters around Mark Green."

Ramirez insists he's barely even involved in this race. "Mr. Schneiderman does not occupy very much of my time, except for this phone call," he says. To Ramirez, Schneiderman is the one being divisive: "He is instilling fear into the hearts of people, which I find offensive. . . . *He* is the one who is making this racial, and I would counsel him to concentrate on the merits of his campaign."

How does all this play into Republican plans? First, they bottle up Schneiderman so he can't spend the summer recruiting candidates to challenge GOPers. "The Republicans have openly acknowledged that keeping me wrapped up in a primary means I won't be able to do as effective a job heading the Senate campaign committee," Schneiderman says. Second, they get to look, to people who don't know any better, like champions of empowerment. Thus, Mike Bloomberg's endorsement of Linares. If Bloomberg were merely interested in empowerment, well, there's a Republican candidate for this seat, too, and he is also Latino. The mayor's backing of Linares gives away the game.

Fortunately, not everyone's falling for this. Schneiderman has a strong track record on issues of minority concern, from a civil-rights lawsuit against a subway-fare increase he argued years ago to his work on sweatshops to fighting for repeal of the Rockefeller drug laws. Carl McCall has endorsed him, as have Dennis Rivera, Comptroller Bill Thompson, Manhattan borough president Virginia Fields, Dominican leaders like Rafael Lantigua of Alianza Dominicana, and the heavily Latino UNITE textile union. "Guillermo's a good guy," says UNITE's Wilfredo Larancuent, "but this is not the moment or the time."

Will the world end if Eric Schneiderman is not a state senator? No. But his defeat would equal one more nail in the coffin of a party that, if it permits such nonsense to continue, could find itself sitting back and watching as George Bush carries New York in 2004. Joe Bruno may be wielding this hammer, but it's his Democratic pals who are steadying the nail. ■

E-mail: tomasky@aol.com

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Allen Barra THE SPORTING LIFE

Damn Yankees

Are they to blame for all of baseball's current ills? The owners, the *Times,* and plenty of fans think so. But equating one team's success with a whole pastime's failure is a fool's game.

Along with "pitching is 75 percent of the game" and "It ain't over till it's over," "What's wrong with baseball is the Yankees" has now become one of baseball's primary axioms. You hear it every morning and every night, blared at you by some WFAN announcer. In Baltimore—a town that was regarded as a "big market" city until its ace, Mike Mussina, decided he wanted to pitch for a winner—fans now greet the Yankees with shouts of "Satan's team!" And at the last Subway Series, even some Mets fans (whose team would seem to have access to the same resources as the Yankees) were yelling, "Go buy another championship, George!"

Die-hard Mets fans notwithstanding, New York's love affair with the Yankees has never been more passionate. The Yankees' 2002 season is shaping up as one of the most exciting in team history, with game after game decided by wildly improbable late-inning heroics, and attendance at Yankee Stadium is pushing toward 3.6 million.

But instead of reveling in the team's success, the local sports media treat each new victory as a harbinger of doom. Pick up a *Daily News,* and Mike Lupica is preaching that "baseball is dying because there is too much cable-television money for teams like the Yankees and not enough money everywhere else." After the Yankees swept Tampa Bay in the season's first home stand, the headline for Murray Chass's column in the *Times* read NY GOLIATHS TOO RICH FOR TAMPA BAY DAVIDS. (Apparently someone there forgot who won the biblical encounter.) On July 2, the Yankees beat the Cleveland Indians, 10–5; the next day's headline read FREE SPENDERS CLOBBER COST-CUTTERS, conveniently negating the fact that only a few years ago, it was the Indians who were signing superstars to long-term contracts while the Yankees were castigated for failing to keep up.

But Yankee dominance is not what's hurting baseball. In fact, having the Yankees on top has traditionally been *good* for baseball. Long before cable TV and debates about revenue disparity, the Yankees ruled. For 44 years, from 1921 to 1964, the Yankees were the biggest winners in American sports and the most hated team in baseball, winning twenty championships—nearly one every two seasons—and baseball *thrived.* After the Yankees faded in '65, "baseball went into its deepest slump since the Depression," says Marvin Miller, the first executive director of the Major League Baseball Players Association. "In 1976, baseball came back in a big way, largely because of the coming of free agency and the return of the Yankees as winners."

The other accusation, that the Yankees simply "buy" championships, not only runs contrary to fact but belittles an amazing run of clutch performances, the best of which might have been Derek Jeter's astonishing on-the-run backhand relay to home that helped the Yankees beat Oakland in last year's divisional series. Since 1996, the Yankees have won seven postseason series against teams that had better records. Unlike the Ruth-Gehrig '27 Yankees or the DiMaggio-led '36–'39 champs or the '61 Mantle-Maris team (of whom it was said by Red Smith, "Rooting for the Yankees was like rooting for U.S. Steel"), recent Yankees champions have been no more dominant than numerous other contenders. Except for 1998, no recent Yankees team even had the best record in baseball. The 2000 team went into the playoffs with only the ninth-best record in the Major Leagues.

Critics are right about one thing, though. The Yankees do have the biggest payroll in baseball. But the players were given big contracts *after* they produced championships. They weren't paid to win; they were paid for winning. Despite the acquisition of the occasional superstar—Jason Giambi is the first superstar slugger the Yankees have signed since Dave Winfield more than two decades ago—the recent Yankees dynasty has been carefully constructed the old-fashioned way: around homegrown talent

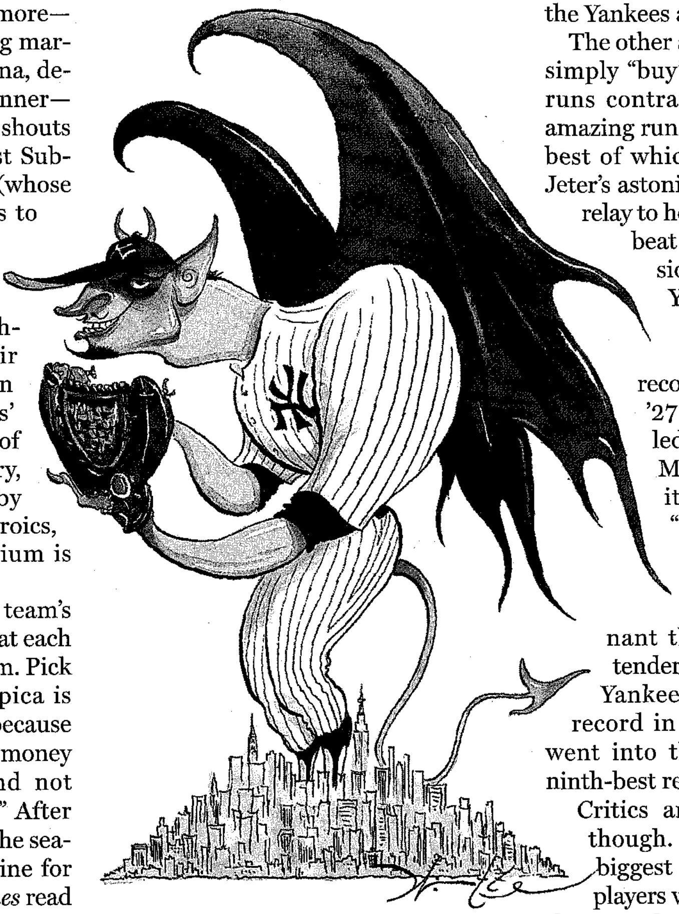


ILLUSTRATION BY MICHAEL WITTE.

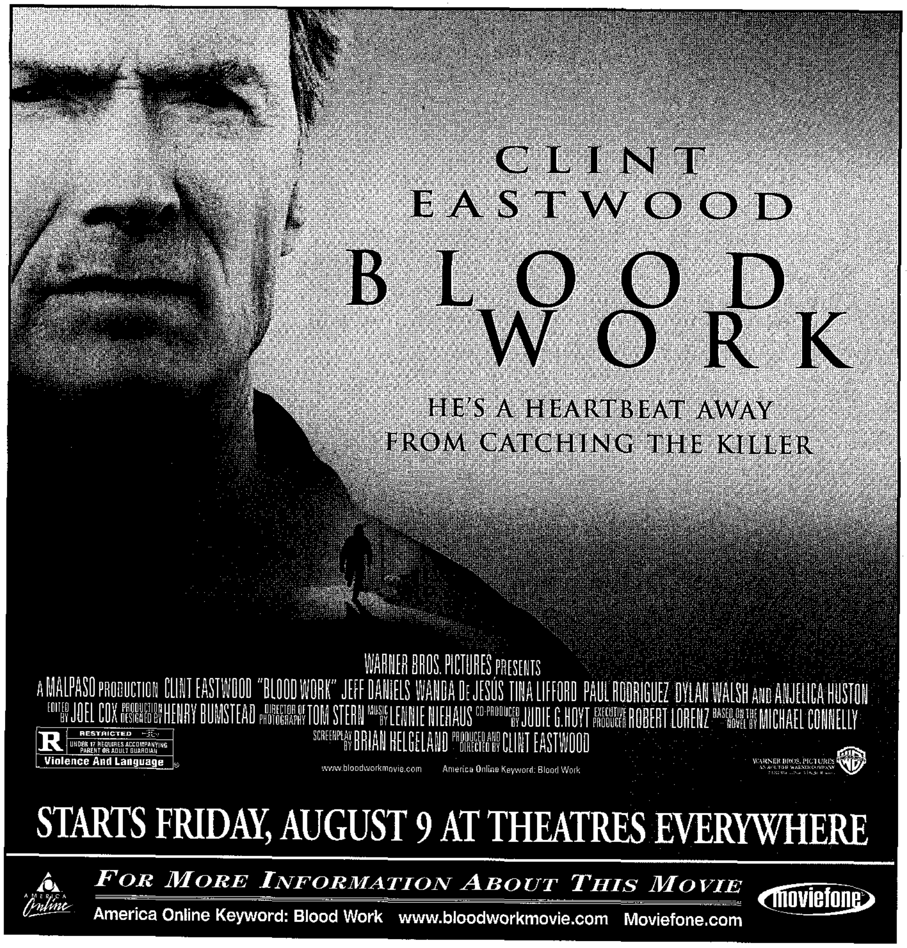
like Derek Jeter, Mariano Rivera, Andy Pettitte, Bernie Williams, Jorge Posada, and, most recently, Alfonso Soriano, not to mention shrewd deals for aging players like Paul O'Neill, Scott Brosius, Tino Martinez, and Robin Ventura, whom other teams were eager to part with.

THE YANKEES ARE BASEBALL'S NEWEST BÊTE noire. They are at the center of an increasingly bitter war between the owners, led by commissioner Bud Selig, and the Players Association. A strike is increasingly likely, and the issues are the same as in every work stoppage since the players won the right to free agency in 1976: The owners say they fear that the richest teams will destroy "competitive balance," while the players regard this as a ploy to lower salaries. Under the current plan, teams spending beyond an established payroll are obliged to pay 20 percent of their overage to a pool that's distributed among so-called smaller-market teams. The Players Association contends that the system has worked fine, doling out $674 million to poorer teams over the past six years. Selig says that this is not enough, and more revenue sharing is needed in the form of a larger luxury tax—say, 50 percent.

The players balk at this figure, and according to Marvin Miller, they are completely justified in doing so. "George Steinbrenner is willing to pay the tax at 20 percent to acquire Jason Giambi," says Miller, "because he figures that Giambi will sell enough tickets and merchandise to more than cover the tax. But if Steinbrenner had to pay a 50 percent tax on top of Giambi's salary, he probably wouldn't sign him at all, and there would be no new revenue to contribute to the pool for the poorer teams. The purpose of a 50 percent tax, then, would not be to raise more revenue for sharing, but to simply hold down players' salaries." And whatever sins Steinbrenner has been accused of, holding down salaries isn't one of them.

The rulers of baseball have been crying poverty since the beginning of the game. Selig's recent P.R. campaign is the most elaborate yet, but his claim of imminent financial disaster isn't corroborated by independent studies by *Forbes* magazine or the Society for American Baseball Research (SABR). In fact, when Selig was forced to open baseball's books before Congress last year, it turned out that his own team, the Milwaukee Brewers, had not lost money as claimed but, largely because of revenue sharing, had turned a profit of more than *$16 million.* What angers the players is that teams like the Brewers have pocketed the windfall instead of reinvesting in the team.

(continued on page 60)



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SURVIVOR

It used to be paranoia. Now it's being prepared. **Robert Kolker** hangs out with urban survivalists who've made a science of getting ready for anything the city—or Osama bin Laden—might throw at them. Plus: Everything you'll need to survive in the city, whatever occurs, and answers to urban-terrorism FAQs.

Gas mask with NATO filter, the Trader (212-925-6634).

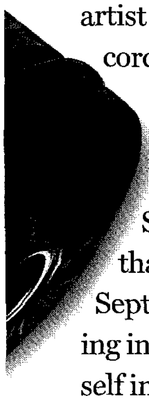
Emergency blanket, Eastern Mountain Sports (888-463-6367).

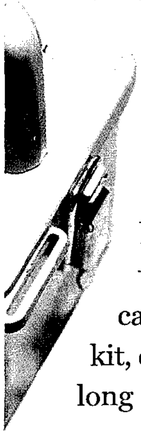
Battery-free light, Applied Innovative Technologies (888-828-1405).

Radiation survey meter, Two Tigers Radiological (twotigersonline.com).

N.Y.C.

IF I HADN'T BEEN LOOKING FOR J., I'D NEVER HAVE NOTICED him—neither short nor tall, rail-thin, dark T-shirt and khakis, no logos or name brands. The non-look is by design. "It's always good to hide in plain sight," he says. He is a survivalist, but not a grizzled Vietnam vet with a camouflage wardrobe, hunkered in an earth-covered shack in Idaho with a thumb-worn copy of *The Poor Man's Atomic Bomb.* He is young, 27, and a freelance artist (album covers, graphic design), and, most discordantly, he lives in New York City, which, all things considered, seems like the last place in the world right now where a survivalist would choose to survive. ■ At a quiet spot under a tree in Union Square Park, away from the crowds, J. admits that he's thought about leaving, especially since last September. But he's become such a student of blending in that sometimes it's easy for him to consider himself invulnerable, *in* the city but not *of* it. That said, he still isn't sure talking to me is a good idea; it took about a dozen phone calls and one missed appointment to get to this moment. ■ He hasn't eaten in a restaurant in eight years. He doesn't watch TV ("That shit's a distraction"), and he listens only to instrumental music ("Lyrics are another part of conditioning"). He owns two different kinds of gas masks, a hand-crank flashlight, a generator. "I don't rely solely on Con Edison for my electricity, the phone company for my communication, the television for my education, and definitely not the supermarket for my food," he says. He has most of his food shipped to him, freeze-dried, and over the years he has found that there are certain bugs that you can eat. ■ He carries a white plastic shopping bag. Inside is his kit, containing a multi-tool, antibiotics, bandages, a long knife. Sometimes he spends weeks looking for



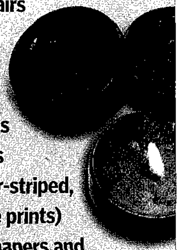


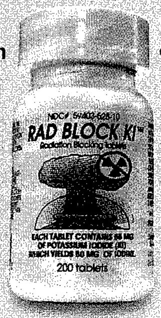
PHOTOGRAPHED BY MICHAEL KRAUS

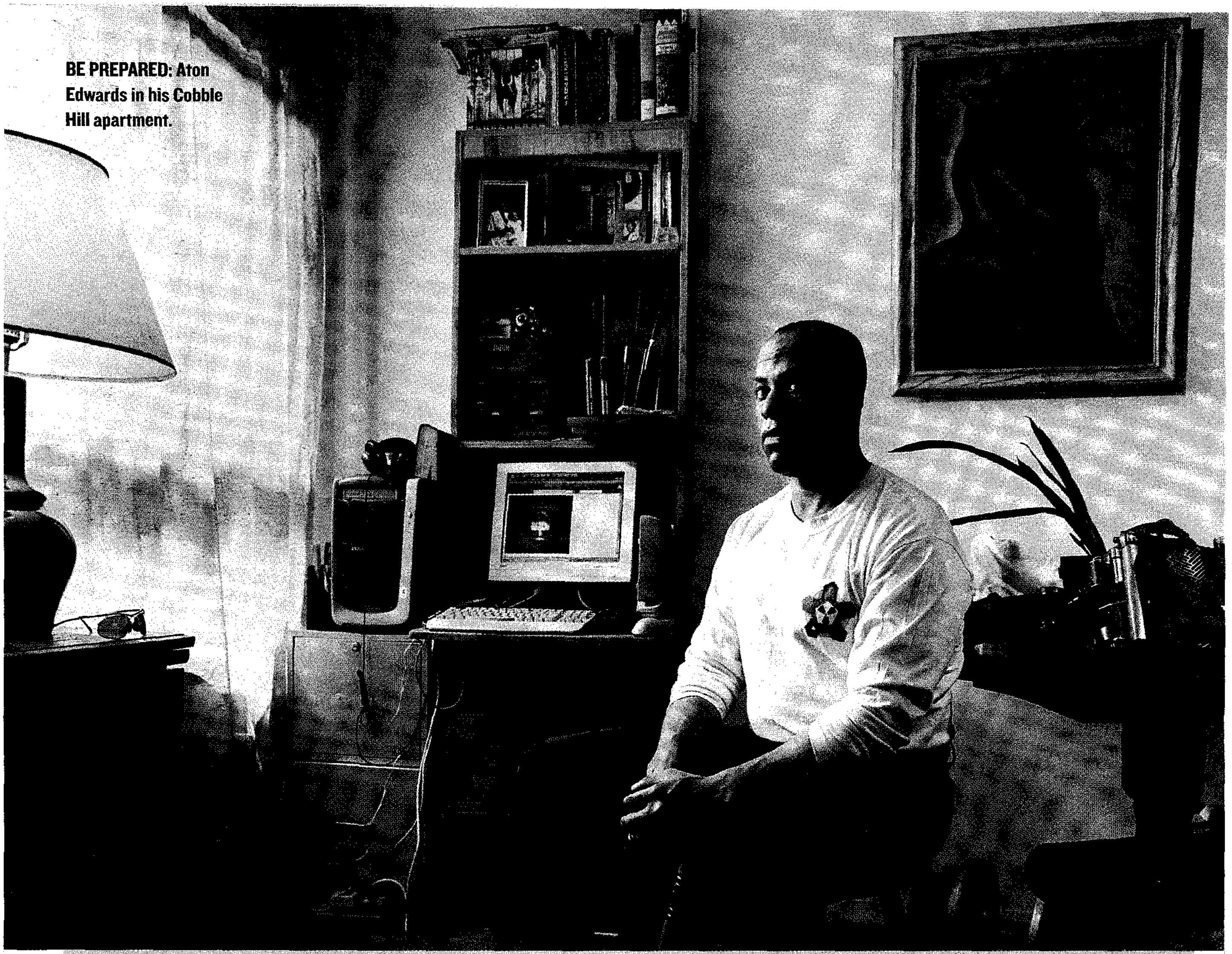
The 72-Hour Kit

It can't happen here . . . but if it does, you'll want to be prepared. Below is a survivalist-certified checklist of everything a New Yorker might need to survive in the urban wilderness.

- Gas masks with extra canisters (1 per adult with 1 extra canister apiece) ($170)
- Child gas mask ($200)
- Hooded infant seat
- Smoke hood (Essex Plus 10, used on Air Force One, is the best; $195)
- D-class Tyvek hazmat coverall ($9–$12), plus gloves and duct tape (to seal gaps)
- Potassium iodate or iodide pills
- Military atropine auto-injector or tablets (for nerve-gas exposure) ($300)
- Police radio scanner
- Basic first-aid kit
- 2 water filters (Katadyn is best; $200 each)
- Toiletries
- Insect repellent (DEET)
- 2 lighters—one flint, one gas—plus windproof, waterproof matches
- 2 flashlights, with extra bulbs and batteries (optional: battery-free NightStar flashlight from Applied Innovative Technologies; $75)
- 2 emergency candles
- 550-lb.-test nylon cord
- Extra cotton underwear
- Two knives (folder and fixed blade)
- Powdered drink mix, tea, coffee, Gookinaid ERG (electrolyte replacement with glucose)
- Pedialyte for children
- Dehydrated trail food
- Multivitamins
- Tent
- Radio (hand-crank or solar)
- Stainless-steel mess kit
- Cooking utensils
- Portable stove
- Rain ponchos
- Cat litter (for disposing of human waste)
- 3 pairs wick-dry socks
- 2 pairs Sorbothane shock insoles, 2 pairs sealskin socks
- 2 pairs sturdy shoes
- 2 BDU pants (black, tiger-striped, camouflage prints)
- Important papers and personal photographs
- 2 Boonie hats
- Sunglasses
- Work gloves
- Tri-fold shovel
- Small pry bar
- Water containers (canteens, camelback, jugs, etc.)
- 6 to 10 A.L.I.C.E. (all-purpose lightweight individual carrying equipment) pouches
- 2 signal mirrors
- Water-purification tablets
- 1 pack fish hooks
- 5 assorted sinkers
- 1 spool 30- to 50-lb.-test fishing line
- Ziploc bags
- 2 Tomahawk multi-tools
- Magnesium fire starter
- 2 Mylar blankets
- Thermal blanket
- Sleeping bags
- Goggles
- 2 inflatable or wooden splints (for fractured limbs)
- Charcoal tablets







BE PREPARED: Aton Edwards in his Cobble Hill apartment.

"The tools make it so much easier in any emergency," Aton says. "Pliers can make the difference between life and death."

just the right piece of gear. The gas masks? The artillery? They're at home, in an outer borough, itself a feat of urban camouflage. "My home looks like no one lives there," J. says. "That's the best thing about it. You can walk right by it, just like someone could walk by me and not take me seriously. I like that."

He does keep guns there—"weapons that I would consider legal"—but he doesn't like to talk about them. And with an eye to the next attack, he's selected a few neutral safe spots throughout the city where he can defend himself.

"A lot of people think survivalism is about being on a rooftop with a rifle, paranoid and afraid," J. says, noticing a few more people taking seats on the lawn around him. "I mean, if it had to come to that, I definitely see myself doing the same thing."

J. has crossed paths with at least 60 others like him in the city—nouveau survivalists who are equal parts urban and apocalyptic, methodically preparing for a future that was unthinkable to most of us before last September. "I've met them, all races, all sizes, even women," J. says. "Some of them are very extreme. I feel like I'm in the middle. They're fucking paranoid."

With that, he stands up: "I've got to meet someone." I shake his hand and start to walk away, but he calls me back.

"After today, if I see you on the street, I don't know you, you don't know me. And don't call me anymore. It has to be that way."

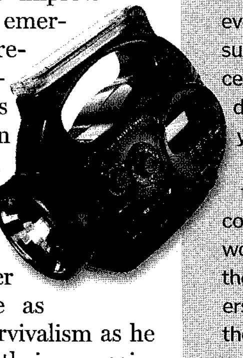
ATON EDWARDS HAS BEEN REFERRING TO THE World Trade Center as "ground zero" for six years. At lectures. In classes. On the radio. After last September, more people started listening.

Aton is a towering, muscle-bound man who roams the city wearing a black baseball cap with a fallout-shelter-like insignia of his own design. His ears point outward from the cap's sides, lending him a certain impishness, but most of the time he's all business. With the exception of his steel-toed boots, he wears denim and tightly woven cotton exclusively, for maximum fire resistance. He carries a jacket with him at all times, even in summer, to limit his skin exposure in the event of a biological attack or a dirty bomb. On his left wrist, he wears what he calls the Bandit—a six-inch-wide leather utility band he designed with compartments for a tiny notepad, a pen, and a waterproof diving watch. His fanny pack, which he is never without, weighs twelve pounds. He made it himself out of rubber, neoprene, and stainless-steel mesh. Inside are eighteen different tools, including a sol-

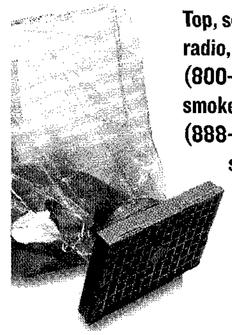
PHOTOGRAPHED BY MICHAEL LEWIS

dering iron, a pencil-size butane torch, and three kinds of lighters. "The tools make it so much easier in any emergency," he says. "Pliers can make the difference between life and death if you have to turn off the gas."

Aton is something of a central figure among the local survivalists. To some, like J., he is a tenuous lifeline to the mainstream world; to others, he is a friendly front man, the one who puts a less threatening face on their worldview. In 1989, he founded the Preparedness Network, a nonprofit group, to spread the word about smoke hoods and gas masks and what he calls "improvisational adaptation" to emergencies. He's since renamed it the International Preparedness Network, and has given lectures sponsored by, among others, the Reverend Calvin Butts and Al Sharpton. He says he's enlisted sixteen other "instructors" who are as committed to urban survivalism as he is, walking the streets in their own pairs of steel-toed boots. At weekly seminars, mostly on the Upper West Side and Harlem, Aton figures, he and his friends have taught survival techniques to more than 2,000 people, many of whom, he believes, still carry around small survival kits to help them in a pinch.



Before September 11, it was easy to dismiss a lot of what Aton said as doomsday static. (One chestnut from 1999: "*You've got people like bin Laden, who has been rumored to have set up a biological-weapons facility somewhere in Afghanistan. It's only a matter of time.*") For years, he'd play guest Cassandra on two public-affairs talk shows hosted by Bob Slade on 98.7 KISS-FM, and people would call to complain about him. But on September 11, he was their star, on the air four times, and he's been back more regularly since. Enrollment at his seminars overflowed last fall, and he had to get larger venues before they became too much to handle and he shut them down in the spring.



Top, solar-power/hand-crank radio, the Sharper Image (800-344-5555); left, Essex smoke hood, Evac Solutions (888-613-3742). Previous spread, emergency candles, Kaufman's Army & Navy (212-757-5670); potassium-iodide pills, Two Tigers Radiological.

Questions of Survival

Everything you always wanted to know about being afraid of terror, asked.

Q: What should you do if you've been exposed to a dirty bomb?

A: First, it's important to understand that a dirty bomb is *not* a weapon of mass destruction—if you survive the explosion itself, you'll more than likely be fine. At first, you probably won't know whether what's just exploded is a dirty bomb—essentially a conventional bomb surrounded by radioactive material. So it's important not to leave the scene, even if you're not injured; authorities in moon suits will come to you. A common misconception is that you should strip naked immediately. While you definitely want to destroy your clothes, waiting until you get to the hospital is perfectly okay. At the hospital, the first order of business is a body scan to confirm radiation. If it's present, doctors would wash your hair and body (and collect the suds to prevent contaminating the sewers), and fluids would be given to help flush the radioactive material out of your system.

Q: Should you stock up on potassium-iodide pills? And what do they do, anyway?

A: Radioactive iodine isotopes are dangerous because the thyroid has a sponge-like ability to store them. Potassium-iodide pills saturate the thyroid with clean iodine, thereby blocking the intake of the bad stuff. Dirty bombs would probably be constructed with radioactive materials like cesium 137 and strontium 90—which are used in machines for everything from treating cancer to irradiating food—not radioactive iodine of the kind that would likely be released during a nuclear explosion or a meltdown at a reactor. Although Westchester County has distributed free iodide pills to residents in case of an attack on the Indian Point nuclear plant, many experts stress the dangers of preventive doses of iodine. "You could have an adverse side effect to the pills," says Roger Hagengruber, a senior VP of national security and arms control at Sandia Labs. If you do keep them on hand, you should take them as soon as you're reasonably certain you'll be exposed.

Q: What should you do in case of a chemical attack?

A: If you're outside, find shelter as soon as possible—the first unlocked door. Close all windows and doors. Turn off all heating, ventilation, and air-conditioning systems that draw air from outside. Seal all windows, doors, and ventilators with duct tape. Don't go to the basement, however; most of the likely chemical agents—like GA (Tabun), GB (Sarin), and VX (methylphosphonothioic acid)—are heavier than air; they tend to seep downward and collect there.

Q: What about a biological attack?

A: Go inside. Follow the same procedure for sealing your home that you would for a chemical attack. Wash hands and other exposed skin with soap and water. And don't panic. Since biological agents like anthrax or smallpox can take from three to fourteen days to act, there is time to notice the exposure and seek treatment. Anthrax can be effectively treated with antibiotics—remember Cipro—and isn't contagious. Smallpox vaccine is effective even after exposure—the vaccine works faster than the disease.

Q: Is smallpox vaccine available? And when should you take it?

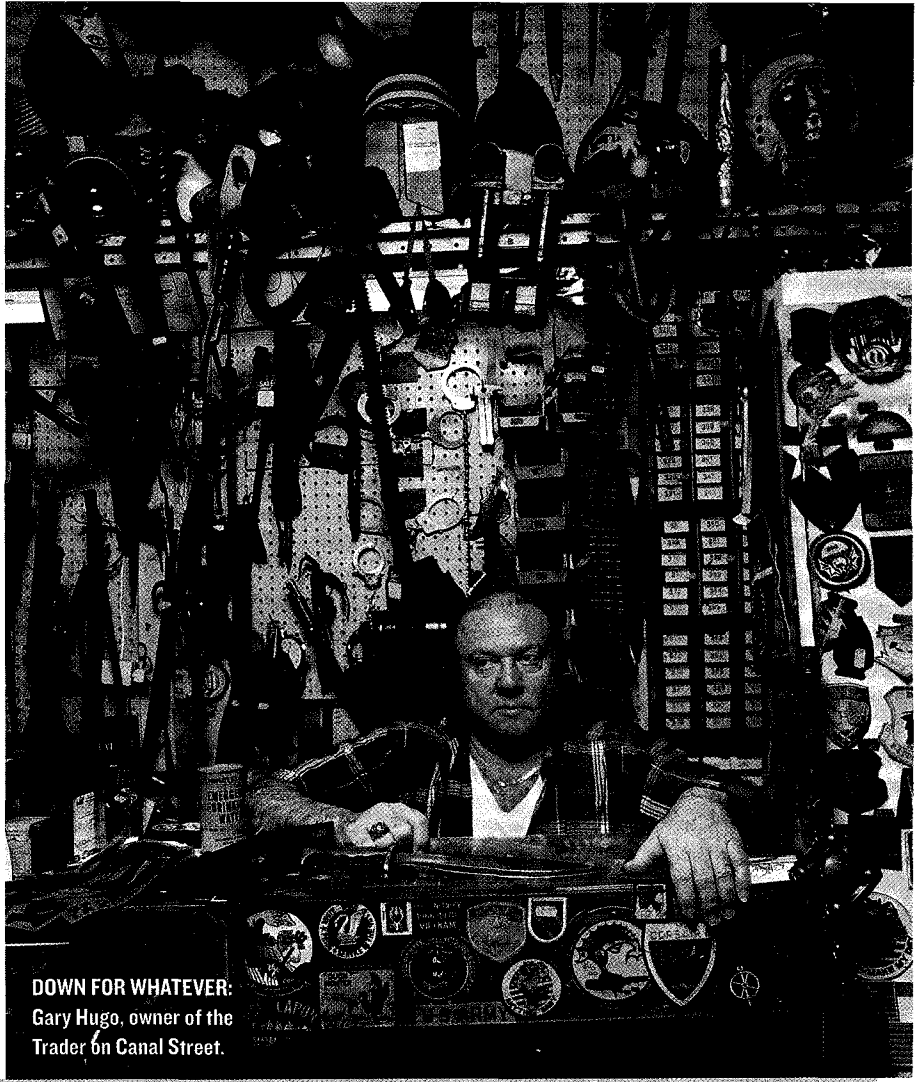
A: Not to the public, except in an emergency. The vaccine is owned by the government, and the only people to receive vaccinations are a few hundred scientists and medical professionals who deal directly with smallpox-type viruses. There's a stockpile of 15.4 million doses, and the government expects to have a total of 286 million doses by the end of the year. Precautionary vaccination is recommended only for bioterrorism and for public-health officials as well as the health-care workers who would be responding to smallpox cases.

Q: What should you tell your children about terrorism?

A: Children don't worry about terrorism as terrorism; they worry about things that might affect them. Their greatest fears are that someone will be injured or killed, that they will be separated from the family, or that they will be left alone. FEMA suggests discussing the disaster in terms of the possible effects that children can comprehend, like loss of electricity, and reassuring them that there are many people—firemen, police officers, teachers, neighbors—who will be able to help. In addition, even very young children should be taught when and how to call for emergency assistance. It's also advisable to have children memorize the number of a contact in another city; after a disaster, long-distance lines often remain in service when local ones are down.

After a terrorist attack, the most important thing, studies suggest, is to maintain a routine with which the child is familiar, to allow him to be more dependent on you for a time, to accept his feelings and reactions, and to

Aton has thought about leaving town; for years, he's been planning to build a dome-shaped home in North Carolina, and he's bought the land. But he has bigger plans now. Aton is pitching himself and his fellow instructors as "an adjunct to FEMA"—a civilian-volunteer corps that, with government help, could help mitigate the panic a terror attack would create. And though he stresses that his "preparedness" is a slightly modulated survivalism—brightened a shade or two for non-misanthropes—he does still keep one hand in the dark side, swapping survival tips and gear with loners like J. "The hard-core survivalists need to maintain their privacy because of the things they do and the things that they own," Aton says. He doesn't mention weapons, but he doesn't have to. "There's a little violence in it. Maybe I'm soft-pedaling it. There's *lots* of violence in it. It's 'You're gonna come for us, we're gonna take something from you.' They've been around for years, but this 9/11 thing has submerged them even more."


DOWN FOR WHATEVER: Gary Hugo, owner of the Trader on Canal Street.

LAST FALL, ATON FOUND HIMSELF SWAMPED with calls from friends of friends—frightened, well-heeled people who wanted to be prepared and were willing to pay for the privilege. "Remember *Panic Room*?" he says. "Well, let's just say there are more than a few people out there who are more than ready to spend liberally to protect their families." He's installed cameras and microphones on the stoops of brownstones. He's come up with a home recipe for pepper spray that's stronger, more painful. When one woman on the Upper West Side told Aton, "Tell me what to get, and I'll get it," he shrugged and shot the moon: He told her to get a Taser, solar-powered emergency lighting, a twenty-band radio scanner with a signal booster, a seismic detector for her front steps (her conventional motion sensors weren't working terribly well), a hydroponic kit for growing vegetables, and a mill for grinding her own wheat. She got it all. "People feel a little better afterward," he says.

He reaches into his backpack and pulls out a wallet-size wad of orange plastic. It's a **smoke hood** with a charcoal-activated filter. It retails for $79. **After September 11, he sold more than 400 of them.**

Inside his apartment, a few steps from the front door, Aton keeps a 90-pound black nylon duffel. This is his "grab-and-run" bag, for when the big one hits—or at least hits far enough away that he isn't incinerated. Inside is a backpack, a first-aid kit, a flashlight with batteries and an extra lamp, heat-resistant smoke hoods with charcoal-activated air filters, a fire extinguisher, emergency candles, a solar-powered AM/FM radio, a multi-tool, a knife, a pry bar, rain gear, a small tent, a whistle, a water filter, duct tape, work boots, gloves, enough freeze-dried food to last four people 72 hours, and kitty litter (for "emergency human-waste disposal"). "I'm not trying to protect from Armageddon," he says. "When it's time for the lights to go off, there's nothing anybody can do about that. This is really about comfort. I don't like to be in a situation where I feel like I'm helpless. So what I've done is I've tried to hedge the bets."

He reaches into his backpack and pulls out a wallet-size wad of orange heat-resistant plastic. He unfolds it. It's a smoke hood with a charcoal-activated filter: Slip it over your head, curl your lips over the plastic mouthpiece, and breathe. It retails for $79.

"This little thing right here—if more people at the World Trade Center had it, even if it saved one person . . . "

After September 11, he sold more than 400 of them.

High-office parachute escape system, Aerial Egress, Inc. (909-940-1324).

IF YOU'VE EVER HAD A PASSING INTEREST IN gas masks, chances are you've made your way to the Trader. The military-surplus store on Canal Street is the cross-

PHOTOGRAPHED BY MICHAEL LEWIS.

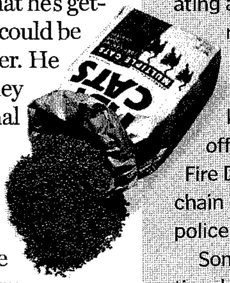
roads of New York's survivalist world. It's also where the movie people come for props and wardrobe, and where the tourists come, and the punks who are still into buying army gear. "Y2K—I couldn't sell enough survival equipment," says the Trader's owner, Gary Hugo, a portly Romanian with a thick accent and a heavy sigh. "Masks, clothes, socks, pants, water purification. I couldn't get enough, either. Just today, I sell a hand-crank generator." Celebrities come, too—DMX, L.L. Cool J, Willem Dafoe, Johnny Cash. Grace Jones is a neighbor and loyal customer. "She's very worried about survival," Gary says. "I tell her, 'Take a gas mask, the best one. The $300 one.' "

A few things changed for Gary after September 11. He stopped renting out the front part of his store to some guys who were selling pirated videos; he says he just didn't know them that well, but he also knew he was getting a little more scrutiny from the authorities. He moved the 81-mm. cannon and six-foot bomb casing inside, where they would raise fewer people's blood pressure.

Lately, Gary's been saying that he's getting tired, and that the Trader could be gone by the end of the summer. He has six bids on the space. They all want to put in another Canal Street gift shop. Gary would rather sell to someone like Aton, who'd keep the Trader up and running, and Aton is tempted. They both feel the place has played a small but crucial role in world events. "Remember Chechnya, when they were fighting the Russians?" Gary says. "Some guy came here for uniforms for the Chechens. He only bought twelve at a time so they wouldn't be noticed. Tall guy."

A few weeks ago, some other guys walked into the Trader and asked for night-vision goggles and range finders. Gary, who believes he has a facility for placing accents, decided they were from Kuwait. He called the NYPD's intelligence division, the number of which has been on a note pasted next to his register since last September. A car came immediately and some plainclothes cops ushered the guys out of the store—no longer Gary's problem.

Gary notices survivalists all the time. One, named Clayton, has a garret in Pennsylvania that's completely covered by earth. He maintains a five-year supply of firewood; the chimney and ventilation ports are protected so that when society collapses, no one can get to him. And yet, in a pitch-perfect illustration of urban



shield him from television news coverage, discussing the incident with him yourself. Seeking professional help is necessary only when behavior becomes extreme, as when children begin having serious behavioral or academic problems, withdrawing from usual social activities, exhibiting depression, or focusing on the event to an extraordinary degree.

Q: What radio stations should you tune in to in the event of an attack?

A: The designated station in times of emergency is 1340 AM. But the FCC's voluntary Emergency Alert System, which is used primarily to warn about severe weather and hazardous chemical spills, is locally managed and runs on digital technology that allows messages to be sent out through all participating radio and broadcast and cable-TV stations, even if those stations have to be evacuated.

Q: What else has the city done recently to prepare for terror?

A: After September 11, the city hired McKinsey & Co. to review its police and fire emergency procedures. Aside from creating a counterterrorism bureau headed by a retired Marine general and an intelligence bureau headed up by a CIA veteran, the NYPD has hinted that it may keep a "shadow staff" on hand if senior officers are killed in another attack. The Fire Department is said to be tightening its chain of command, and for the first time, police and fire radios will be compatible.

Some federal money has come in for radiation detectors and bioterrorism medication. Politicians are focusing on everything from better communications technology (one of the few programs to evade Bloomberg's budget ax) to adding security at Penn Station (a Chuck Schumer production). And Public Advocate Betsy Gotbaum is preparing a free brochure with tips on how to assemble an evacuation kit with, among other items, clothing, a whistle, a compass, and sunscreen. "We urge New Yorkers to be alert and mindful of potential disasters," the brochure reads, "but to continue enjoying life in our great city."

Q: Where would Mayor Bloomberg go (piloting his own helicopter, perhaps) in an emergency?

A: Mayor Bloomberg has moved his emergency command center from its post–September 11 location at Manhattan's Pier 92 to two temporary sites in Brooklyn: one in an abandoned warehouse at 11 Water Street beneath the overpass to the Brooklyn Bridge, and one in a windowless brick building just north of Coney Island. The 40,000-square-foot, $3.8 million Water Street facility is equipped with a backup power generator, a weather station, a GIS mapping system, and a 24-hour-watch command center. Still, in light of warnings about attacks on city landmarks, a command center underneath the Brooklyn Bridge seems like a questionable idea at best.

Q: Why can't we just scan every point of entry in New York for radioactive materials?

A: "We would like to be able to put detectors out in as widespread a manner as we can," says Dr. Ralph James, associate laboratory director for national security at Brookhaven National Laboratory. "But since that comes at a cost, we want to focus first on transportation choke points: tunnels, bridges, rail-transport systems, maybe airports." Possible price tag? Two hundred fifty million. Brookhaven is already at work on equipment to scan large intermodal containers used in ports. And it's developing a low-cost sensor pack to be integrated in the container itself, which could communicate via wireless—scanning the container before it even gets to port. Ultimately, James would like to see every postal worker, policeman, and fireman equipped with a cheaper form of scanner. "Disperse them throughout the city and network their detectors together," he says, "so someone in a processing center could see a number of sensors all going off in one specific area."

Q: Should you build a safe room at home?

A: Only if your portfolio hasn't been severely battered; these things don't come cheap: "Somebody could spend $20,000 to $30,000 for a safe room," says Robert Davis of Red Alert, Inc., which manufactures and installs them, "and someone else could spend $200,000 for a *really* safe room. Air filtration. Oxygen. The options are limitless. Most, though, are for paranoid, wealthy people." For budget-conscious survivalists, the American Red Cross offers the following instructions for how to "shelter in place": Choose an inner room. Close and lock all windows and exterior doors. Turn off fans and heating and air-conditioning systems. Tape Styrofoam sheets over any windows. Stick self-adhesive rubber sealing strips around the window frames. Tape heavy plastic over windows and doorways. Seal locks, outlets, and other openings. Block any openings that are difficult to seal with cloths soaked in bleach and water.

Q: Should you keep gold—the actual glittering metal—on hand?

A: Maybe you should have asked this as you were doubling down on WorldCom. . . . But in the event of an attack, probably not. Charles Norton, a portfolio manager at hedge fund GNI Capital, argues that holding gold bullion is impractical, because it's "expensive to store" and "cumbersome to transport," especially if you have to move in a hur-

»

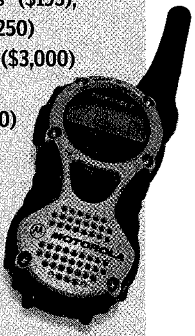
The Luxe List

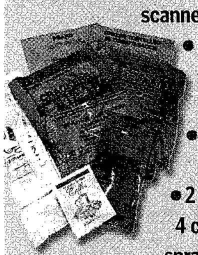
**Want to rough it in style?
Get out your credit card.**

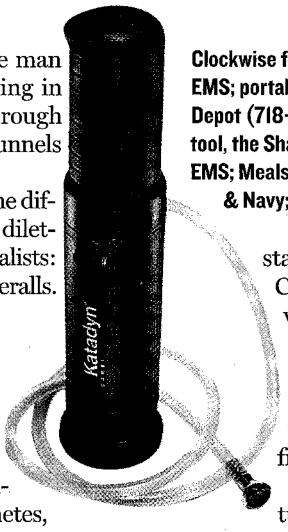
FOR A FAMILY OF FOUR, ADD TO THE BASIC 72-HOUR KIT:

- Mobiflex portable shelter system ($2,700)
- Altec suspension expedition backpacks ($329), Eagle Gear "War Bags" ($195), or Israeli Army backpacks ($250)
- 3 professional walkie-talkies ($3,000)
- Fully stocked professional paramedic's first-aid kit ($450)
- Nomad portable solar E-kit, to charge batteries and provide emergency light ($450)
- 2 portable showers ($80)
- 4 top-grade fixed-blade knives ($1,200)
- Maxa Beam searchlight ($1,687)
- 4 *top-grade multi-tools* ($400)
- Lansky sharpening kit ($60)
- Emergency clothing—top-grade boots, raincoats, parkas, etc. ($2,500)
- Emergency transportation—3 folding Montague bikes ($1,200)
- 1 HOPE (high-office parachute escape, available at aerialegress.com) for landing safely from a window higher than 100 feet ($899)
- Top-grade police radio scanner ($800)
- Emergency food for one month—freeze-dried MREs, etc. ($200)
- Primus multi-fuel camp stove ($130)
- 2 pneumatic Tasers and 4 cans of Punch O.C. spray ($450)
- 3 adult hazmat A- or C-class suits ($1,000)
- Sea Eagle 14SR sport boat and outboard motor—for evacuation by Hudson or East River ($3,200)
- 1 ATACS (all-terrain all-purpose cart sled, available from Ferno), for towing all of the above; it handles up to 400 pounds of gear ($759)

TOTAL COST: $21,494







Clockwise from top, Katadyn water filter, EMS; portable electric generator, Home Depot (718-278-9031); Leatherman multi-tool, the Sharper Image; windproof tent, EMS; Meals-Ready-to-Eat, Kaufman's Army & Navy; Motorola TalkAbout, EMS.

cognitive dissonance, this same man pays for this lifestyle by working in New York City, commuting through barely protected bridges and tunnels twice a day.

Gary says he can tell at once the difference between army-surplus dilettantes and the hard-core survivalists: "The real guys, they ask for coveralls. Mosquito netting—the mesh that you attach fabric to so you seem invisible. The tree holders, the things where you sit in the tree. The handheld generators. Special kinds of warmers, fire starters. Foods like military foods, rations. Good machetes, not the regular cheap ones."

A woman down the aisle overhears this and turns to her red-haired boy, who's about 9 and wearing olive army fatigues: "That's it. We're done."

WHEN ATON WAS IN THE SIXTH GRADE, A teacher, Miss Hirsch, found him a copy of H. G. Wells's *The Shape of Things to Come.* That was it for him. The premise of the novel is, like Aton, both resigned to doom and desperately hopeful: Warlords dominate a decimated, bombed-out planet . . . until a fringe movement of craftspeople and scientists forms a collective, creating a society free of war. "No bureaucracy either," Aton says. In seventh grade, he read Buckminster Fuller's *Operating Manual for Spaceship Earth*—in which humanity is imagined as journeying through the abyss, our fates inextricably linked—and he practically committed it to memory. "My copy's torn apart, but I still have it," he says. "He had the vision. Why aren't we living it out?"

When he graduated from City College, Aton started to proselytize, first as a stand-up comic. "His famous bit was about how the people in the missile silos probably can't even read," remembers Kim Coles, a comic who met and married Aton in 1985 (and later went on to star in the sitcom *Living Single*). "His bit was, one kid says to the other, 'I'm hungry,' and the other kid says, 'Press that button—it says LAUNCH.' Some people laughed, and some people didn't."

Coles wasn't always up for it, either. "It's depressing to believe at any minute something major will go down and it's all over. He told me he had a *cave* picked out for us. I can't live like that." They split up in 1991. "But thanks to Aton, I'm ready for it. I have a stash of water, I have several flashlights."

On the morning of the 11th, Coles madly dialed and redialed Aton from California. She finally reached his cell as he was standing on the terrace of his Cobble Hill apartment, watching the Trade towers tumble. "I said, 'You were right,' " Coles remembers. "And he said, 'I told you, I told you.' He wasn't at all frantic. He was calm."

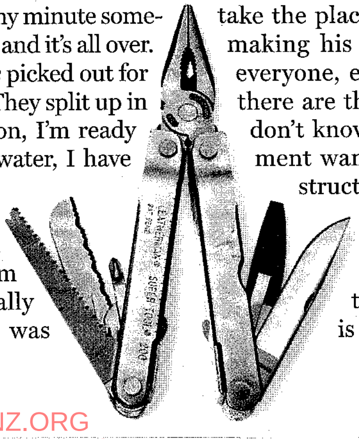
After hanging up, Aton turned to Ginger Davis, the mother of his 3-year-old son and his partner in preparedness for more than ten years. There was no screaming, no crying.

"Well," Ginger said, "I guess it's time to go. Do we get on the BQE? Or do we go downstairs and get the raft?"

IN HIS SPARE TIME, ATON IS PREPARING A PREparedness manifesto. The latest draft is 430 pages. There's a chapter on building low-cost dome-shaped homes in hurricane country, and other chapters on fire, flood, nuclear meltdown, biological warfare. While FEMA manuals offer such useful tips as "Tune in to television and radio reports for official information," Aton's book envisions a world where humans rely on their wits to survive, employing a mishmash of disciplines from the martial arts to Taoism. Today's society, he explains in Chapter 3, is slothful, sedentary, obese, and dependent on technology. He extols the survival skills of cavemen, who "make the modern city slicker seem feeble in comparison."

It's less a survival manual, really, than a guide on how to be Aton Edwards—a treatise on his "improvisational adaptation" plan. "Most emergencies, they happen unexpectedly," he says. "It's the old Murphy's Law scenario: Whatever can go wrong will. And usually, you're not gonna have what you need to deal with whatever particular crisis that you find yourself in. So you have to improvise and adapt—hence 'improvisational adaptation.' "

The book, Aton believes, could one day take the place of his survival classes, making his philosophy available to everyone, especially FEMA. "I know there are things we know that they don't know," he says. "The government wants to prepare the infrastructure, but they're not preparing the population. And the thing is, it's so much cheaper to just tell the American people 'This is what you need to do,' as



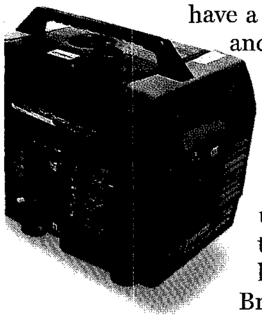
PHOTOGRAPHS BY MICHAEL KRAUS.

opposed to just saying 'Well, we're gonna watch you, and we're gonna take care of this.' For them to take care of us just gives the terrorists more power. You know, people are adults. They're not children. And they'll accept responsibility for their own actions. You have a prepared population, they're not powerless."

For Aton, a large part of preparedness is having the right tools, so I ask him to show me what's inside his stainless-steel-mesh fanny pack. It takes a half-hour for him to extract and explain absolutely everything, from the manual chain saw to the scissors that EMTs use to clamp blood vessels. "Now, my kit weighs twelve pounds," he says. "Nobody's gonna carry this around. But a regular person's kit weighs about two pounds, and it's something that can fit in anybody's backpack, briefcase, bag."

"So, what's in that small kit?" I ask.

"A hand-pump flashlight," he says, "one that doesn't need batteries." A good multi-tool with pliers—"not scissors, because a sharp knife is always better than scissors." The multi-tool should also have a file or metal saw and a screwdriver—good for opening grates for air, or elevator panels, or to bend things back. Or you can use the whole multi-tool to pound like a hammer. Bring some matches—for sterilizing. Alcohol swabs. Pain reliever with an anti-inflammatory, like Advil or Motrin—"good if something has dropped on you."



Eye drops. A product called Dermabond can close cuts without stitches. Gauze. Band-Aids. ("Females can use Maxi pads—they absorb a lot of blood.") And little vanity items, like a toothbrush, soap, a comb. "Because quite frankly, the philosophy is, every time you leave your home, you don't know if you're gonna be able to go back."

What about money?

"Oh, yes. Emergency money. I do have money in my personal kit, but it's buried so deep that I haven't even seen it. It might be powder by the time I get to it."

How about a passport?

Aton sneers. "If it gets to the point where you need to carry a passport all the time," he says, "then we're in deep doodoo. If you have to cross borders, you're pretty much dead."

Then, just as quickly, Aton brightens. "But I'm not saying it's not practical," he says. "Because I can tell you that my passport is in my 72-hour kit." ■

ry. A better choice, Norton suggests, would be to invest in gold-futures contracts or gold stocks, which would most likely rise if there was an attack.

Q: What do Israelis know about terror that you should learn?

A: The Israel Defense Forces' Homefront Command provides every household with a weapons-of-mass-destruction (WMD) protective kit containing gas masks for the entire family as well as a small store of atropine to be used in case of a nerve-gas attack. Moreover, every newly constructed house and apartment building must be designed with a separate, sealed safety room, known as an "apartment protected space" or, more lyrically, as a *merhav mugan dirati* in Hebrew. These bunkers have heavy steel doors and are outfitted with battery-operated radios tuned to emergency-broadcast stations. Not surprisingly, home security has become a boom industry. For those willing to spend the shekels, the options are almost limitless. There are concrete-and-steel reinforcement for the walls and ceilings and sophisticated air-purification systems to eliminate the need for wearing masks. Popular during the Gulf War was the Protective Infant Carrier, better known as the "cocoon," essentially a crib within a plastic bubble, fed with motor-driven streams of fresh air.

Q: How worried should you be be about the water supply?

A: Not very. According to the Department of Environmental Protection, it would be almost impossible to contaminate the city's water. Because our system is so vast—nineteen reservoirs covering a total of 1,900 square miles supply more than 1.3 billion gallons of water to the city daily—any toxins introduced into it would be so diluted as to be harmless. "You would literally have to be up there with tractor-trailer trucks dumping stuff for days to put anything in of any concern," says DEP commissioner Chris Ward. All of the reservoirs are tested daily for pathogens, so contamination would be detected almost immediately.

A more serious concern is that intake valves or dams could be sabotaged. Even before September 11, the DEP had begun fortifying potentially vulnerable spots. Since then, the agency has added $70 million to the security budget—hiring 70 additional police officers to supplement its 140-person force, setting up infrared cameras and installing "tickler wires" to detect intruders.

Q: What's ground zero of the biggest political-celebrity battle over terror threats?

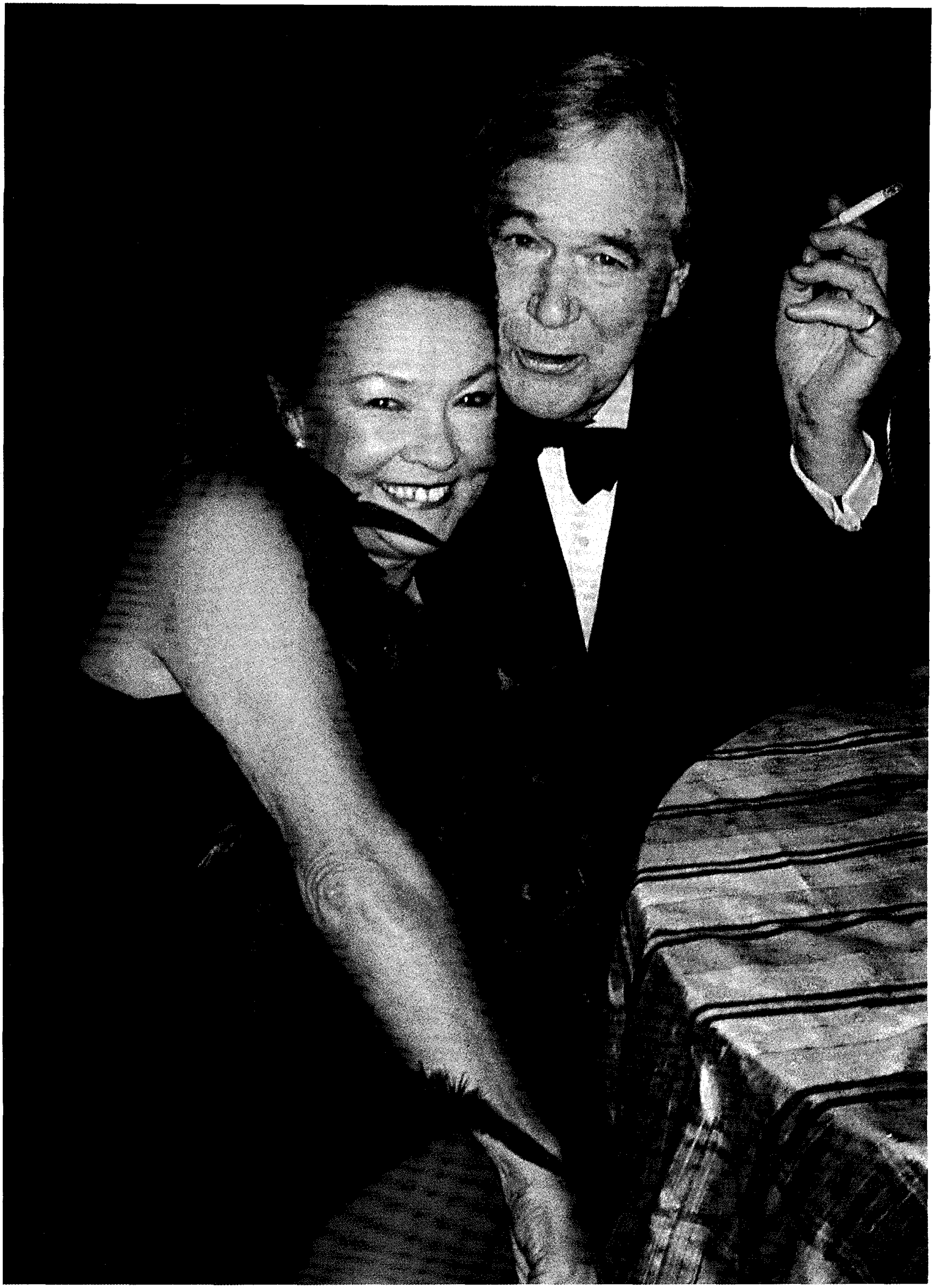
A: It's Indian Point, on the Hudson 40 miles north of New York City. Robert F. Kennedy Jr., who's wanted the place closed for years, has said a meltdown there could release several times as much radiation as Chernobyl, contaminating up to 50 miles—possibly including New York City—and causing $600 billion in damage. Kennedy and other anti-nuclear activists claim the plant has five vulnerable spots, including containment domes and "spent"-fuel pools. According to the Nuclear Regulatory Commission, these areas were not built to withstand impact by a large commercial jet. Indian Point officials insist the plant is safe: The storage facilities are mostly underground, encased by steel-reinforced concrete walls that are six feet thick. As a test, Sandia National Laboratories sent an F-4 fighter crashing into a similar containment wall at almost 500 miles an hour. The jet disintegrated into dust after penetrating just 2.4 inches. Besides, Indian Point says that if the control room was infiltrated by terrorists and the personnel there killed, other workers could shut down the reactor in two seconds. Right after September 11, the Coast Guard offered the plant full-time security. Now it does only periodic checks, but the plant remains under military surveillance. Still, when Scott Cullen, executive director of the STAR Foundation (Standing for the Truth About Radiation), took a group out on a boat to test the water by the Millstone Nuclear Power Station on the Long Island Sound in Connecticut, they dug up sediment with a large rake—without ever laying eyes on a Coast Guard interceptor. "We could've been building a rocket," he says.

Governor Pataki has just ordered a review of Indian Point's security procedures.

Q: Where can you get more information?

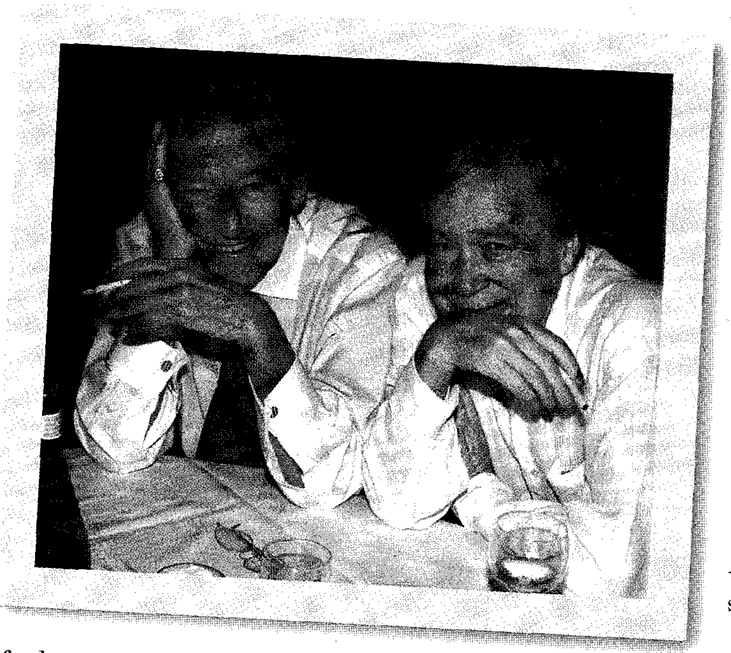
A: The Office of the Public Advocate (212-669-7250) is preparing a brochure detailing preparedness techniques (including its own "evacuation kit"), information resources, and an overview of the city's response to the threats. The American Red Cross (www.redcross.org; 866-GET-INFO) offers everything from an explanation of the color-coded Homeland Security Advisory System to documents outlining how to help children cope with terrorist attacks. The New York Office of Emergency Management (www.nyc.gov/html/oem; 718-422-4800) has a host of disaster-planning documents—"How to Prepare Food During a Disaster," "Your Family Disaster Plan." And if you see a shifty character carting hazardous waste toward midtown, you'll need the number for the NYPD Anti-Terrorism Hotline: 888-NYC-SAFE.

Reported by Joy Armstrong, Sara Cardace, Emily Gitter, Betsy Goldberg, George Kalogerakis, Robert Kolker, Rebecca Meiser, Deborah Shapiro, Abby Tegnelia, Alex Williams, and Jada Yuan.



The New York Post*'s witty, pugnacious, hard-living gossip legend picks a fight with cancer.* BY BETH LANDMAN KEIL

The Scoop on Neal Travis



“IS IT HERE YET?” CALLS out New York *Post* gossip legend Neal Travis to his wife, Tolly. Travis is stretched out on a chaise on the front lawn of his bucolic Bridgehampton home, waiting for his column to come in over the fax. “Still not here? Darling, could you pour me another splash?”

Word had gotten out that Travis, battling cancer, was holed up in his house, churning out the column on a steady diet of wine and tobacco with the help of only a twentysomething assistant back in town. Actually, in his faded jeans, loafers, and crisp, striped shirt, he looks surprisingly well—except for a few stray intravenous tubes poking out from beneath a shirt sleeve, and a certain thinning of his white hair from the chemotherapy he's been undergoing since April. “Jesus, I hate the planes on a Sunday!” he says, glaring up at a private craft on its path from nearby East Hampton airport.

Just then, Tolly rushes out of the house with a sheaf of papers.

“Ah, here's the column!” he says.

Travis puts on a pair of black rimmed glasses. He can no longer sit at a computer, because the cancer, which has now spread to his liver, has produced tumors on his neck and spine. Last August, he mysteriously lost 85 percent of his vision. Now he dictates the column and corrects it with the aid of enlarged print and magnifying lenses.

Travis—who was the original editor of “Page Six” back in 1977 when Rupert Murdoch first bought the New York *Post,* did a stint at this magazine, wrote seven novels, and lived in Hong Kong and on an island in the Pacific—is not altogether happy with his current state of affairs. “I hate dictating,” he says. “The real fun is sitting at a machine and playing with words.”

Then he returns to the column and quickly spots a typo.

“Oh, that's ‘whopping,’ not ‘whooping,’ darling—bloody young Americans.”

Some people have marveled at the sheer drive of someone continuing to work under such conditions. “Most people would understandably have been despairing, or angry, or both,” says Mario Cuomo, who's one of Travis's closest friends. “But he's on the phone asking for stories. ‘And would you call Tolly? I think she's a little down’—this is the guy in the bed.”

Travis sees it more simply. “The pain just cripples you,” he says. “It's like broken ribs and a slipped disk at the same time, but if I stopped writing this column, I'd probably die tomorrow.”

TUXEDO JUNCTION: With wife Tolly at the Red Ball at the Plaza Hotel on Valentine's Day, 2000; with columnist Steve Dunleavy at a party for *Post* editor Col Allan.

PHOTOGRAPHS: FROM LEFT, AUBREY REUBEN/LONDON FEATURES; ROBERT MILLER/NEW YORK POST.

At the *Post*, the powers that be are a bit overwhelmed. "He's turning in so much copy every day, there's barely room for it," says a bemused Steve Cuozzo, who oversees all the *Post*'s daily columns.

"Rupert says all columnists should get cancer and write this well," jokes Travis.

Just then, he spots a man running past on the road. "Go on, boy," he says to his collie, Sam. "Get him. Get the jogger."

TRAVIS REFERS TO HIMSELF AS ONE OF "RUpert's Raiders," a band, including columnist Steve Dunleavy, that has moved with the media baron from publication to publication. While Travis has certain peccadilloes from a Murdochian standpoint—"I'm the last liberal left at the *Post*," he says—he's fiercely loyal to his paper and co-workers. The *Daily News*, he says, is "somewhere out in Queens, duking it out with *Newsday*, the world's most boring paper," while the *Times*' attempt at a gossip column "sounds like people sitting around sipping tea and eating cucumber sandwiches."

Travis's column—which runs opposite "Page Six" and tilts more toward uptown society and covers more politicians than do Richard Johnson and his crew—has lately harbored such scoops as socialite Nina Griscom's romance with sugar baron Pepe Fanjul, and has regularly skewered Lizzie Grubman, among many others. One word for Travis's reporting methods is *unorthodox*—as he is the first to admit. "I do things that the Columbia School of Journalism might not approve of," he says with a sly grin. "There was a very fast-rising politician, for example. I knew that he'd been out to Aspen with his current girlfriend, and that he had a penchant for not paying his bills. So I called him. I said, 'I've got a good story here; they just faxed me your bill.' He said, 'That's going to ruin me, Neal. That's going to ruin me.' I said, 'Well, I've got a four-inch column. You've got till two o'clock.' So he came up with a scurrilous story about one of his friends.

"Or, if I want to run an item about a breakup, I'll say, for example, 'You should let me do it, because I hear those bitches over at *Women's Wear* are onto it.' I know there's a lot of new journalists who don't approve of that sort of thing. But we're gossip columnists. We're not shooting for a Pulitzer Prize."

PHOTOGRAPH BY JOAN JEDELL.

"My friends keep offering to donate their livers," says Neal Travis. *"How do I tell Steve Dunleavy his liver is probably in worse shape than mine?"*

Travis has always refused to call official sources, a protocol practiced by "Page Six" and almost all of the city's other gossip pages. "Why should I call them?" he asks. "So they can put a nice gloss on a story and send it out that day, or so that I can write what I know, followed by someone saying it isn't so? This is a city where rabbis have P.R.'s. It knocks me out. It's a good reason not to go to official sources.

"A gossip column isn't clean, hard, factual reporting. You can correct within 24 hours if you've made a boo-boo. If I'm wrong, I get another item the next day saying, 'Hey, here's the truth.' "

But what about giving someone a fair shot to explain his side of the story? "There's a bit more cooperation than might appear," he explains. "For instance, I might write, 'He could not be reached for comment,' when, of course, we talked for half an hour."

Post editor-in-chief Col Allan has no quarrel with Travis's methods. "He'll write a piece," says Allan, "and he'll say, 'They'll deny this until midnight, but I'm telling you it's true.' I mean, he heads them off at the pass. He doesn't get much wrong, but whenever he does, he's quick to set the record straight, and he does it in a way that's just as amusing as the original piece."

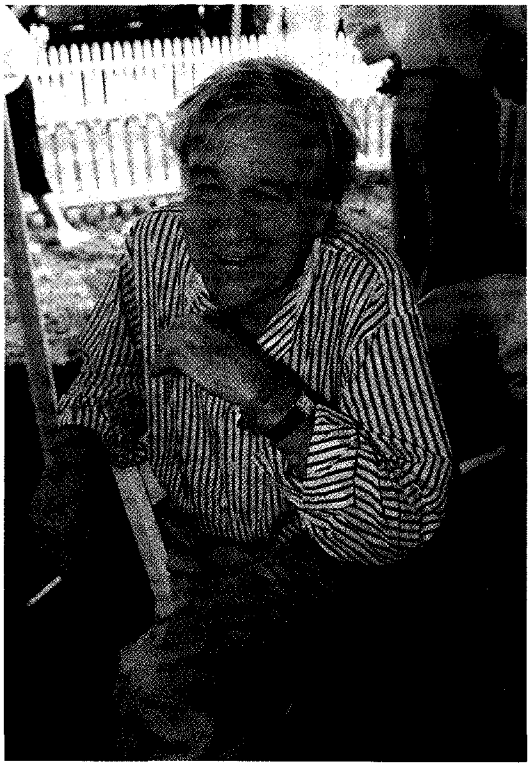
Allan first met Travis back in the seventies, when he was editing "Intelligencer" for this magazine, which at the time was owned by Murdoch. "I can remember going to Studio 54 with Neal," he says. "There was a queue of people blocks long, and you'd just walk in. I tried it one night without Neal, and they threw me out of the place. But I remember playing pinball machines with Elton John and Rod Stewart when Neal was standing around."

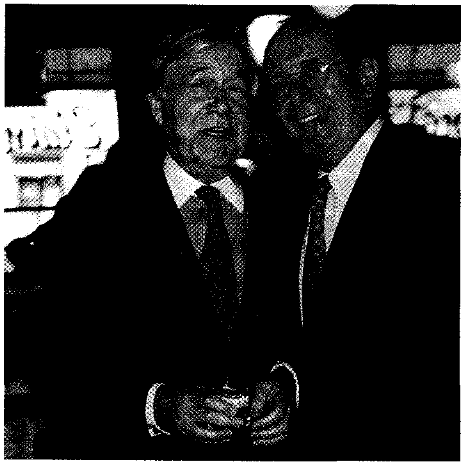
Travis started in the newspaper business in New Zealand when he was 16 years old. He moved to Australia at 18 and came to New York as a foreign correspondent in his early twenties. His influence blossomed when Murdoch bought the New York *Post*. Quickly, he knew everyone in the city.

In 1979, he wrote a novel called *Manhattan*. "I had the best book launch," he says. "The publisher threw me a party at '21.' Then there was a party at Elaine's at 10 P.M. Then to Studio 54 at midnight. Then we flew to L.A. to go to the Polo Lounge. It was the best launch—far more than that piece of garbage deserved."

He reveled in his swaggering power. In the late seventies, when he had gone to *New York*, Claudia Cohen took over "Page Six." "People would say I was nice, which annoyed me, but then Claudia came along, and she was so wonderfully bitchy," he says. "Al Goldstein got a real hard-on against her for something she'd written in the column, and he published her private number in *Screw* and said, 'Call her up for a good time.' I was so pissed off that I actually got on to one of our teamsters and said, 'I want him whacked.' So the next day, I tell her, and she says, 'I can handle it.' So now I'm trying to remember which union guy it was I'd got to put the hit on, and I had to call Dunleavy and say, 'How do I call the dogs off?' We sweated through it for the whole day until we got the message over: 'Please don't do what we ordered last night.' "

In 1980, Travis met Tolly Furlong, a widowed Australian woman with three kids, at the America's Cup in Newport, Rhode Island. "It was love at first sight," she says. Travis eventually followed her to Australia, and the two lived together on the Pacific island of Vanuatu ("It wasn't fun," she says. "It rained the whole time.") and on the China–Hong Kong border as Travis finished two of his novels. "I try to keep him in line," she says. "We're enormously close. We do everything together."





HOMEBOY: Clockwise from left, with Tolly and dogs; at a polo match in '98; at his birthday party at Elaine's two years ago, with Al D'Amato; with Elaine Kaufman in '95.

LANGAN'S, ON 47TH STREET, IS THE BAR WHERE *Post* reporters continue the time-honored tabloid tradition of having a drink (or three) after work (or, in some cases, like Travis's, *during* work). It's also the set of the city's longest-running buddy movie—the friendship between Travis and Steve Dunleavy, one staunch Democrat, one staunch Republican, both staunch Murdoch allies—and both playing the Dean Martin role with a Down Under accent.

"Travis and Dunleavy come in tailored up in Savile Row finery, but they're like an old married couple," offers bartender Ciaran Hegarty. "Neal is always a perfect gentleman. I'll let someone else tell you about their whores and drinking binges," he chuckles.

The drinking culture is a valued one in the Murdoch world. "The relationship between Travis and Dunleavy is really about having very mature, vigorous, and surprisingly intellectual arguments at a bar," says Allan. "They sit with a pack of cigarettes each, and in Neal's case generally white wine, and in Steve's case a vodka. And what surprised me was, on the one hand, there's this sort of raffish culture, but the quality of the argument, the quality of the debate, was always very impressive.

"I hope it's not a dying thing, because I worry that journalists spend too much time in the gymnasium, if you know what I mean," says Allan. "I think it's important that they interact. It can't be just an office life. People enjoy each other's company. That's what I like about the business, frankly. I went to a trainer for a while, and Neal disapproved of that. Oh, boy! He accused me of betrayal and treachery and all this sort of stuff."

Actually, Travis is usually the one worrying about his friends' health and sanity. "He'd say, 'We have to check on Dunleavy,' " says Elaine Kaufman, the doyenne of Elaine's, the celebrity watering hole, and a longtime friend. "Steve doesn't eat much—he was almost anorexic—and we were trying to find out if there was something wrong with him. And it's insane—now it turns out there's something wrong with Neal."

Travis hasn't entirely discarded his solicitous attitude. "My friends keep offering to donate their livers," he says. "How do I tell Dunleavy his liver's probably in worse shape than mine?"

TRAVIS STILL FINDS PLENTY to amuse him in the circus that is his chosen city. "Fortunately," he says, "because it's New York, characters like Harvey Weinstein do keep coming along who you can laugh at and jeer at but who are doing serious shit as well, getting Oscars and making good movies. Bloomy's a bit harder to get colorful copy out of than Rudy was. Hillary has been a disappointment to me, because she's turned into quite a good senator, but she ain't funny and she ain't provocative. And Chuck's . . . Oh, I miss Alfonse so much.

"One of the saddest things," says Travis, "is to hear young journalists after work talking about putting extensions on their garages, or whether or not they can get into a club downtown. We used to go to a pub after work and enthusiastically debate about whether a *(continued on page 93)*

PHOTOGRAPHS: CLOCKWISE FROM TOP, JOAN JEDELL (2); PATRICK MCMULLAN.

Fool

The headline could have read **BRAINLESS MAN IN TOPLESS BAR.** How did an Orthodox Jewish lawyer and family man fall so hard for a Scores stripper that he invited her to his kids' bar mitzvahs? There's more—and less—to this story than meets the eye. **By Craig Horowitz**

THAT NOT-SO-OBSCURE OBJECT OF DESIRE: Dancer Kymberly Barbieri backstage at a strip club.

IT'S THE STRANGEST THING—MITCHELL ROTHKEN IS SMILING. Not one of those languid, halfhearted smiles people sometimes force themselves to make to be polite, or when they're trying to let you know they're holding up under difficult conditions. This is a big old ear-to-ear, feeling-it-down-in-the-belly grin. Not the kind of expression you see a lot in prison.

Rothken is sitting on a plastic chair in a dirty little cubicle on Rikers Island, wearing a gray Department of Corrections jumpsuit and generic-looking white sneakers without laces. Three guards hang within earshot. Electronic jail doors relentlessly beep, squeal, and clang. Small groups of prisoners shuffle back and forth in the hallway. There is a constant, low hum of machinery. At one point, a deafening alarm sounds that seals the building and sends a team of officers in full riot gear running to the cafeteria to respond to a food fight.

But Rothken barely seems to notice. In the midst of this noisy, uncomfortable, and impossibly inhospitable setting, he is pouring out his heart. This husband and father and *shomer shabbos* president of his son's yeshiva is sitting in prison telling me in vivid, copious detail the story of a great, doomed romance. A romance that eventually destroyed his once-thriving real-estate practice, forced him to surrender his law license, drove a stake through the heart of his twenty-one-year marriage, humiliated his three teenage sons, and earned him three to nine years in state prison for possession of stolen property.

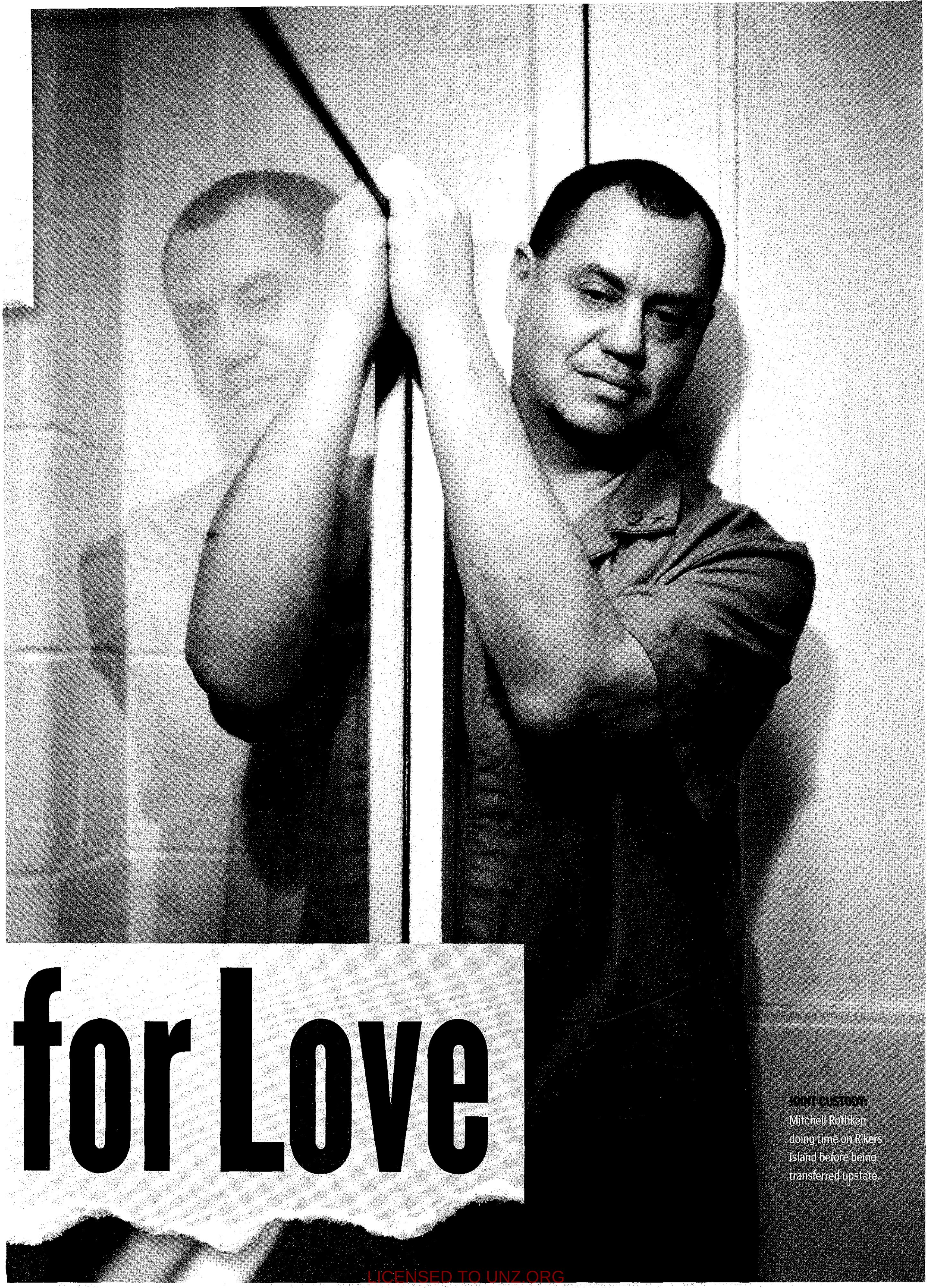
THE LOVE OF MITCHELL ROTHKEN'S LIFE WAS A TOPLESS DANCER HE'D MET AT Scores, a 35-year-old blonde with all the requisite equipment named Kymberly Barbieri.

"She was like no other woman on earth," he says, getting visibly excited talking about her, even now, in prison. "I really loved her. She had my heart, my soul, and my mind."

Over the course of their four-and-a-half-year relationship, Rothken built a life with Barbieri. They became so close, he says, it was like they were married. Except, of course, that he already was married.

When news of Rothken's indictment for stealing millions of dollars of his clients' money first

PHOTOGRAPHED BY MICHAEL LAVINE



for Love

JOINT CUSTODY: Mitchell Rothken doing time on Rikers Island before being transferred upstate.

broke, the *Post* ran the irresistible headline FAMILY-MAN LAWYER ADMITS SECRET LIFE WITH SEXY STRIPPER. But they didn't know the half of it. Yes, he had showered Barbieri with extravagant gifts, including several cars, a house in Westchester, and a $6,000-a-month three-bedroom, three-bath Greenwich Village apartment. But they never actually consummated their relationship. And along with clothes and jewelry and stays at the Delano in Miami Beach, he paid for a nanny for her two small children. "I lived a certain way and had a certain standard of living, and that's what I gave her," Rothken says. "It was only a reflection of how I felt about her."

And when she shared her dream to run a club of her own, he opened one for her on St. Marks Place called Siren. It was named, of course, for the seductive temptresses of Greek mythology who lured sailors to their death. Rothken put more than $2 million into Siren and attempted to run the club as her partner—all while trying to keep his real-estate practice afloat and fulfill the obligations of his family life in Fresh Meadows.

It was the financial burden that made his precariously balanced worlds finally come crashing down. Rothken was a successful real-estate attorney, but not that successful: Much of his real-life fantasy was financed with his clients' money—nearly $3 million he was supposed to be holding in escrow accounts.

"IT WAS BEAUTIFUL," Mitchell Rothken says of the scene at Scores, where he could spend as much as $10,000 a night. "There was this mystique about the place and the girls. AND WHEN I WENT THERE, I WAS THE MAN."

"I was dancing as fast as I could," he says, "but I knew I was sinking."

Incredibly, he was the *only* one who knew. Even after one of his clients' checks bounced, and he blew the whistle on Rothken by going to the district attorney, Rothken's family was utterly in the dark about his secret life. It wasn't until they were in court for his bail hearing, and the prosecutor recited the charges against him, that his wife, Shonnie, first heard the name Kymberly Barbieri.

SO WHY WOULD A MAN DO THIS? HOW DOES A guy with an accounting degree and a law degree, an observant Jew with a rabbi for a father-in-law, go so completely off the rails? You may think the answer is obvious, but you'd be wrong. Especially since Rothken and Barbieri never even had sex. Not Bill-and-Monica-style sex, not heavy petting, nothing. Even though they did, on many occasions, Rothken claims, sleep together naked in the same bed. It was what Rothken calls "infidelity without adultery."

In truth, despite the enormous price Rothken has paid for his extraordinary lapses in judgment, his feelings about what's happened to him are wildly ambivalent. When he talks about how sorry he is that he's hurt his wife and how bad he feels about his kids, he certainly sounds sincere. But then there's that smile—the irrepressible grin he wore not only each time I saw him in prison but at his sentencing as well. There he was, being led into court in handcuffs and leg irons, smiling as if they were about to set him free rather than send him upstate.

What was he so happy about? I knew he was taking anti-depressants, but this was not about being medicated. And then it struck me. Sure, he was terribly sorry for all the pain he'd caused, but at the same time, he still didn't really regret the choices he'd made. "I needed to do this," Rothken says.

"I had it, and I went with it," he says one morning, snapping his fingers and imitating Jackie Gleason delivering the well-known line from *The Honeymooners*.

"I'll tell you how sick I was," he says unabashedly. "When everything was starting to slip away, I was thinking it would've all been absolutely worth it if things between Kym and me had worked out."

IN THE EARLY NINETIES, MITCHELL ROTHKEN decided he wanted to be a player. He wanted to be a guy people looked at and talked about, a guy who was out every night at the clubs and bars with a beautiful woman on his arm. He developed what was virtually an addiction to nightlife, and for the better part of eight years, he was deliriously happy—including almost all of the time he was with Barbieri.

"You remember the scene in *GoodFellas* when they walk into the nightclub with their dates?" Rothken asks one afternoon in prison. "That's what it was like for us at Scores. Whenever we showed up, we always got the best table and the best girls."

Rothken went to Scores several times a week and spent several thousand dollars a night on his friends and clients and himself. "It was beautiful," he says. "There was this mystique about the place and the girls. And when I went there, I was the man."

Rothken's obsession with strip clubs and topless dancers began routinely enough. At first, it was simply a part of doing business. It was a way to entertain clients, close a deal, or attract new accounts. Of course, it was also fun.

The year was 1993. And Rothken, a graduate of Fordham law school, where he'd met his wife, was working for the Federal Home Loan Mortgage Corporation (Freddie Mac). The position enabled him to get to know the key players in New York real estate. In 1995, he capitalized on his connections and opened his own practice.

"Mitch was one of the toughest attorneys in that business," says real-estate lawyer Andrew Albstein, who's been his friend since law school. "At Freddie Mac, he got to know all the borrowers and all the properties, and he was disliked because he did his job so well. Believe me, you'd love to have him represent you."

Rothken's nightlife accelerated when he went into business for himself. "It got to the point where I'd be spending four or five thousand dollars a night a couple of times a week," he says. "And on special occasions, it could go north of ten grand. But I was making the money back. It was an investment. A lot of these guys, the bankers, were never exposed to this kind of thing. They'd be drinking champagne all night with a beautiful girl sitting on each knee. So when it came time to do a deal, who were they going to give the business to? Me or the guy who took them to Peter Luger? And yes, I paid for prostitutes for clients many times."

Rothken's business was primarily the B-level real-estate market—transactions that involved small-to-medium-size residential apartment buildings in the outer boroughs and upper Manhattan. "A lot of these guys hired Mitch to get an edge on someone in a contract negotiation," says Albstein. "Even if it meant flirting with the ethical line. He was their hired gun, often used to screw other people, and if he did it well, there'd be high fives all around."

BUT THE SCORES SCENE WAS MUCH MORE TO Rothken than a place to show off for clients or escape the confines of family life. "It's weird, but it's almost like he made a second family at Scores," says Sarah Hirsch, one of half a dozen strippers he befriended there and at VIP over the years. He helped them with their problems, he listened when they needed someone to talk to, and he didn't demand anything—including sex—in return.

PAGING WALTER MITTY: Rothken with dancer Sarah Hirsch at the Delano Hotel in Miami Beach.

In an over-the-top expression of this bond, Rothken invited several of the dancers—including Hirsch, Barbieri, her two sisters, and her mother—to his sons' bar mitzvahs. "His wife thought I was a client," Hirsch says casually. "I'm used to the unusual, but I have to say that this was pretty weird. But Mitch doesn't think like everybody else. He said Kym was one of the most important people in his life and he wanted her there on such an important day."

He also used his legal talents on their behalf. "When I first met him, my house was in foreclosure, and he got involved and I never had to worry about it again," says Hirsch. "He took care of everything, and he never charged me. He's a really, really nice person. We went out together, we went away together. I could go crazy, and he never judged me. He's my best friend."

In September 1996, Rothken was sitting at his regular table in the restaurant section of Scores when a dancer friend introduced him to Kym Barbieri. She was dressed in a long, clingy gown with spaghetti straps—the dancers' uniform at Scores when they're not onstage—and Rothken was smitten. She danced for him, and then they spent several hours talking (the tab for this kind of time from a dancer could easily reach $1,000 without the tip).

A few nights later, Rothken was back at the club, but Barbieri wasn't there. "It was like high school," he says. "You know, when you go on a date and the girl's friend tells you later she really likes you. So then Kym and I had a long phone conversation, and she was all bubbly and giddy that I called."

They arranged to meet at the club the following Thursday. Barbieri brought pictures of her kids. "I remember thinking it was so cool that she was so into her kids and that she thought so much of me that she wanted to show me their pictures."

After a few more giggly phone calls, they made a lunch date. Barbieri went to Rothken's office in jeans and a loose sweater and very little makeup. It was the first time he'd seen her in daylight. "She looked adorable, like a college girl."

And then they began to see each other regularly. Barbieri had been complaining about how hard it was not having a car, so one day near the end of October, Rothken took her to a friend's dealership in Connecticut. "She had no credit, so I put $3,000 down for her on a used Acura Integra, and I got her a $10,000 loan, which I guaranteed, from a friend who has a finance company. At Christmas, I paid off the loan for her. She said it was the nicest thing anyone'd ever done for her."

A short time later, the car was broken into, so Rothken had her trade it in for a Honda Passport that he simply paid for. "We'd been going out about four months," he says, "and we were still just holding hands, kissing a little, and hugging."

The next defining moment came when Barbieri hysterically showed Rothken an eviction notice she'd received. She said her husband, from whom she was supposed to be separated, had failed to pay the rent and she was being kicked out of her apartment. Rothken worked his legal magic and managed to actually get her some money to move out.

At that point, in the summer of '97, almost a year after they'd met, Barbieri moved back to St. Louis. This, of course, could've ended things between them had Rothken been less obsessed. But while she was back home, he helped her with expenses, persuaded her to get a real-estate license, and was FedExing her salamis, knishes, and other goodies from the Second Avenue Deli.

"When she decided to come back," he says, "I took it as a message from God that there should be something between us."

Rothken said he'd find her an apartment, which they both knew meant he would pay for it; instead, he rented her a house in White Plains. He wrote a check for the security deposit, and from that point on, they were, he says, "off to the races."

Rothken was now fully committed, emotionally and financially. He got her a job at Citi Habitats, and they'd meet for lunch almost every day. But she hated the job. It was too much of a hassle, so she quit and enrolled at Westchester Community College. Rothken paid her tuition. She wanted to be a teacher.

Since she was no longer dancing, he tried to get her set up as a civilian: He helped her open a checking account, got her insurance, and cleaned up her credit. All this time, he was buying her gifts: jewelry, furs, clothing. And when she complained that the rented house was too small, he bought her a $310,000 house with a big yard and a swing set.

The house is now the object of a legal battle. Barbieri tried to sell it, but Rothken got an injunction to stop her. She claims she put up the $55,000 down payment, which she had saved from dancing. Rothken says she never put in a penny.

"Here I am in jail, with no money, and she's selfishly fighting me and lying and trying to sell the house."

NOT LONG AFTER BARBIERI MOVED INTO THE house in 1998, people started questioning Rothken about what he was doing. "I knew she was important to him, and I knew he got her a straight job where she didn't have to take her clothes off," says Laurence Gluck, a friend and business associate of Rothken's. "I certainly felt things were spinning out of control. There were rumors that they weren't having sex, but frankly, I didn't want to know. I thought it was odd when he bought her the house, that that took it to a whole new level. I feel terrible for his wife and kids, but this is the oldest story in human experience. It's simply a story of a guy falling in love."

Unrequited love, as it turns out. "I was nearly 40 when I met Kym," Rothken says. "So it's not like I was some adolescent who needed to get laid on the first date. I just rolled with it."

In fact, he showed uncharacteristic restraint. It's not like he hadn't ever sought sexual gratification with other women who were part of his extracurricular nocturnal life. Still, with Barbieri, he says, there was always the promise of sex to string Rothken along and exploit him financially.

Barbieri denies this. "I never led him on," she told me from St. Louis, where she's now living again. "I know he had romantic feelings for me, but I told him many times that I only wanted to be friends. And he was my best friend, but nothing more." (Best indeed. It was very friendly of Rothken, for example, to pay for Barbieri's new breast implants when her old ones began to leak.)

"Trust me, as much of an idiot as I appear to be over this, I'm not that big an idiot," says Rothken. "There were lots and lots of things she said to me over the years that led me to believe this was going to be a permanent hookup. I thought we were spiritually and emotionally connected. And there was always the promise of sex and romance. But as it turned out, she was a liar who was playing me the whole time."

One year after Barbieri moved into the Westchester house, in the middle of 1999, her husband died. Rothken says he paid for the funeral, although she didn't want him there, and to fly members of her family in from St. Louis. Barbieri didn't want to see Rothken for a while following her husband's funeral. He was angry, but he figured she was going through a rough time. When they did start to see each other again after the summer, it was, for Rothken, the beginning of the end.

Perhaps he knew, at least on some level, that if his relationship with Barbieri was ever going to become a romantic one, now was the time. To cement their connection, Rothken agreed to indulge Barbieri in what he calls her lifelong dream—owning a bar. Originally, it was supposed to be a small, neighborhood kind of place, but as the plans began to take shape, the project turned into a full-scale New York club.

Rothken found a space on St. Marks Place, and he began spending what would turn out to be more than $2 million on the club. He had an ownership agreement drawn up that gave him one third, and the other two thirds were evenly split between Barbieri and her mother. There were problems right from the start, of course, and by the end of the summer of 2000, Barbieri had thrown her mother out of the business (which hadn't even opened yet) and shipped her back to St. Louis.

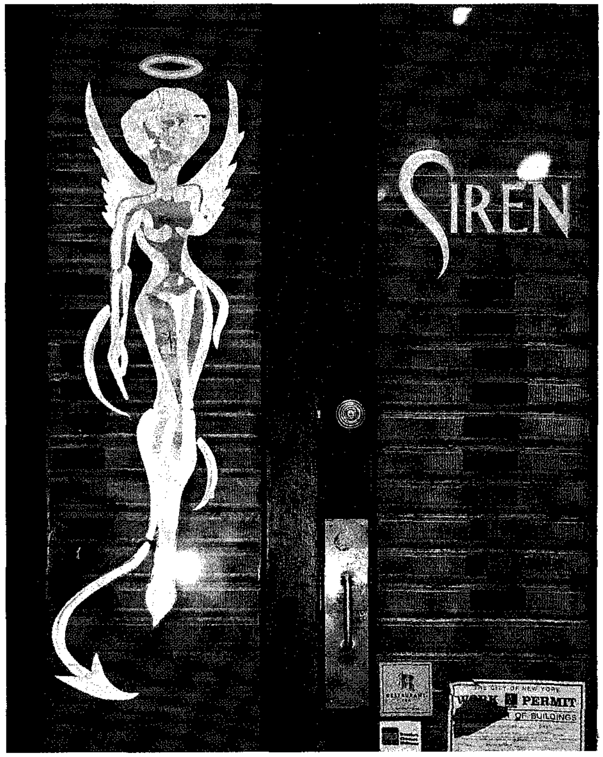
Worse, however, from Rothken's point of view, was that Barbieri was telling everyone it was her club and creating the illusion that she was a rich girl from Westchester. "She was becoming the little darling of her own social circle and flirting and fucking around with all sorts of people," Rothken says.

Finally, in October 2000, shortly before the club was going to open, Rothken lost it. Accompanied by armed guards, he seized the bar at 6 A.M. on the day after Yom Kippur. He had the locks changed and served Barbieri with legal notice he was cutting her out of the business and personal notice he was cutting her out of his life. He opened Siren himself on November 4, and for a brief moment, it was actually hot. *Zagat* said, "This beautiful new supper club seduces the hip and trendy."

Rothken says that at this point, Barbieri became frantic, leaving him dozens of voice mails denying everything and telling him he had it all wrong. Within a matter of weeks, Rothken caved. She got him on the cell while he was at a Knicks game with his sons on a Sunday night. The next day, he made a date to see her.

"She said she knew she was wrong and now she wanted to give me everything I wanted," Rothken recalls. "She said she was ready for a monogamous adult sexual relationship and she wanted to go away together. Now she was chasing me."

Despite everyone's telling Rothken he was nuts if he gave her another chance, he didn't listen: "On a Monday night—in fact, it was January 15, Martin Luther King Day—I had her meet me at Siren. We went over our understanding, and I told her she couldn't betray me again. We had the best night ever. We were kissing and hugging all night long. We closed Siren and went out for breakfast. Then we went back to the apartment. We didn't have sex. She said she wanted to wait until we weren't wasted. She wanted it to be special. I really wanted to believe her."



BEWITCHED, BOTHERED, AND BEWILDERED: Siren, the failed nightclub on St. Marks Place that Rothken built for Barbieri.

They went to the Delano in Miami Beach for Valentine's Day, and it was a disaster. Nothing had changed. When they

PHOTOGRAPHS: THIS PAGE, ROB SCHOENBAUM; OPPOSITE PAGE, MATTHEW MCDERMOTT.

returned to New York, things began to unravel. A mutual friend told Rothken that Barbieri was involved with the manager of Siren, a guy she had persuaded him to hire. Rothken went insane, but he quickly had much more serious problems.

HOME ALONE: Kymberly Barbieri's home in White Plains.

When the prosecutor stood up and began weaving A SORDID TALE OF STRIPPERS and a secret life and a love nest and all of the money Rothken had spent, EVERYONE WAS STUNNED. They had no clue this was going on.

IN APRIL, HE WENT WITH HIS FAMILY, AS THEY did every year, to the Eden Roc hotel in Miami Beach for Passover. Shortly after arriving, he got a call from his bank. There was a problem with a check he'd written at a closing the week before: There were no funds to cover it. Then there was a second call to tell him there was an issue with several other checks as well.

"Suddenly, I knew I was in deep shit," Rothken says. "The kind of clients I deal with have little patience for this kind of thing. They're crazy about money. I told the bank I didn't know what the problem was but I'd straighten it out when I got back. But I didn't have to check the accounts. I knew I fucked up."

Rothken says that because he had so much going on between his family, his practice, Barbieri, and Siren, he essentially just ran everything through one bank account. He knows it was lazy, not to mention illegal, but he claims there was no criminal intent: "If I'd wanted to steal, I could've taken tens of millions of dollars and I would have set up offshore accounts and been much more careful."

Between commissions and escrow money and the like, Rothken says, there were always millions of dollars flowing through the account he used. Consequently, he figured, there'd always be enough money in there, and eventually he'd straighten it out.

He knew before he left Miami that he was finished as a lawyer. His overwhelming concern was damage control. He wanted to keep his creditors from going to the district attorney, because if that happened, everything would come out.

Lawyer John Pollok told him the best strategy was to try to work out a restitution deal with the victims, not to fight. Rothken asked for 30 days to come up with some money, and he managed to raise $300,000. But that was little more than 10 percent of what he needed. And on the thirty-first day, Alfred Groner, who took the biggest hit, went to the Manhattan D.A.

Groner's company had sold an apartment building in the Inwood section of Manhattan, and Rothken was supposed to be holding $880,000 for him, which Groner intended to roll into another building to avoid capital-gains tax. Rothken, however, didn't have the money.

"Rothken was a guy who was probably making $500,000 to $750,000 a year," says Groner. "He was very good at what he did. But the guy went off the deep end. I knew he was in love with some lap dancer, but I never thought this would happen."

Rothken told his wife he was having some business problems. He said it was a real-estate dispute and he had screwed up and was going to have to repay the money. "I didn't see any reason to tell her at that point. Why upset her any more or any sooner than she had to be?" he says with no hint that he realizes how unbelievable this statement is.

THE FIRST TIME ROTHKEN'S WIFE ACTUALLY found out what had been going on was at his bail hearing. Shonnie, his parents, his in-laws (including his father-in-law, an Orthodox rabbi), and several members of the community had come to court to put up their houses to secure Rothken's bail.

But when the prosecutor stood up and began weaving a sordid tale of strippers and a secret life and a love nest and all of the money Rothken had spent, everyone was stunned. They had no clue this had been going on. After the hearing, in the hallway outside the courtroom, there was bedlam: Everyone was crying and screaming at one another. Rothken's parents were trying to defend him against the onslaught of invective. Court officers actually had to break up the mêlée. Needless to say, after what they'd heard, no one volunteered any collateral for bail.

Shonnie Rothken was devastated. She quickly arranged for a *get,* a Jewish divorce, while Rothken was in the Tombs. She went down there with two Hasids as the required witnesses, a scribe with a quill pen to draw up the official document, and the prison rabbi.

Rothken's defense was eventually taken over by Joseph Tacopina, who skillfully negotiated a plea agreement. Before Tacopina interceded, the prosecutor had been talking about grand larceny and money-laundering charges, which could've put Rothken behind bars for more than fifteen years.

Like people who skydive or race motorcycles or go heli-skiing, Rothken needs, it seems, to push the limits. Even his time in prison has become another adventure, another walk along the edge. In the Tombs, he was placed on a floor with a variety of high-profile criminals. There were Colombian drug dealers, several killers, and a handful of other seriously violent felons.

Well, one look at Rothken and you know he might as well have been wearing a big sign on his back that said PLEASE KICK MY ASS. To make matters worse, he actually had to wear a plastic I.D. tag that screamed KOSHER in big red letters. Yet rather than suffer at the hands of the other inmates, Rothken actually thrived.

In part, this was because of the friends who came to visit him. When the inmates saw strippers coming to see this zhlubby Jewish guy, that was all it took for them to believe he had to have *something* going on. A couple of tabloid

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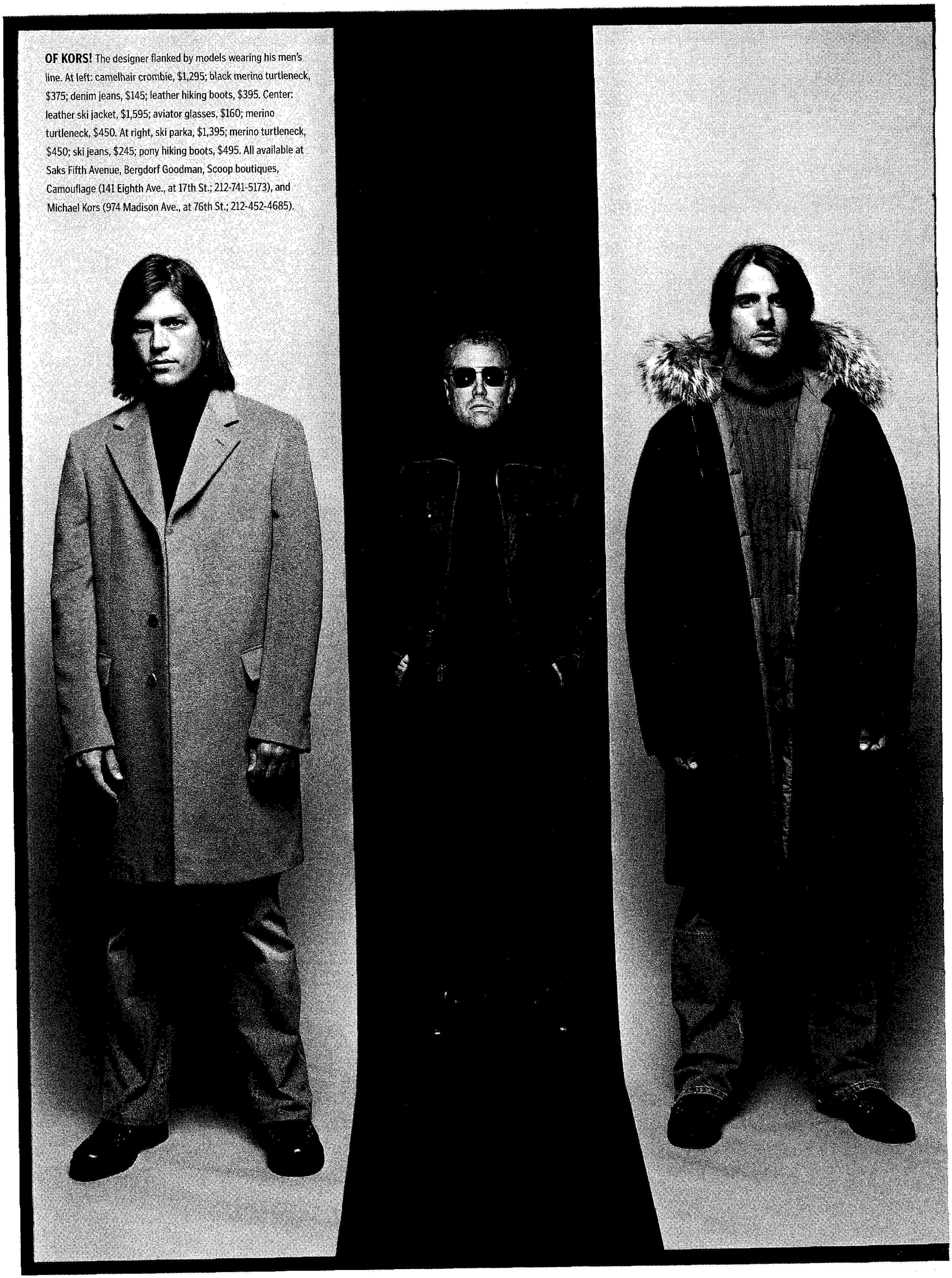


OF KORS! The designer flanked by models wearing his men's line. At left: camelhair crombie, $1,295; black merino turtleneck, $375; denim jeans, $145; leather hiking boots, $395. Center: leather ski jacket, $1,595; aviator glasses, $160; merino turtleneck, $450. At right, ski parka, $1,395; merino turtleneck, $450; ski jeans, $245; pony hiking boots, $495. All available at Saks Fifth Avenue, Bergdorf Goodman, Scoop boutiques, Camouflage (141 Eighth Ave., at 17th St.; 212-741-5173), and Michael Kors (974 Madison Ave., at 76th St.; 212-452-4685).

PHOTOGRAPHED BY NIGEL PARRY

Uptown Guys

His classic, luxurious aesthetic has made Michael Kors the go-to designer for society girls. Now he's setting his sights on the well-dressed lady's most important accessory: her man. By Amy Larocca

MICHAEL KORS IS NOT THE KIND OF DESIGNER WHO APPROVES OF knee-length tuxedos. Or of tight pants. Or of men who experiment with bright colors. When, in early June, *Esquire* asked the designer to host a screening of a film—any film—that inspired his new line of men's clothing, he chose *Downhill Racer*, the 1969 classic featuring a lean Robert Redford as a swaggering downhill skier, and co-starring a white turtleneck. "I mean, totally body-conscious, but not vulgar," Kors told the packed theater after the screening. "Après-ski. The American in Europe." He paused and smiled. "It works." Kors has been dressing the most polished members of the Park Avenue–Palm Beach–East Hampton set since the early eighties, but his hyper-luxurious American classics were geared toward the ladies only. Along the way, the designer was vexed to discover that he couldn't find the two things that *he* really needed: good black cashmere sweaters (crew *and* turtleneck, please) and a pair of well-cut gray flannel pants. "Everything was either, like, Fred Tipler hundred-year-old man," he says one steamy afternoon in his pristine offices on Seventh Avenue, "or it was like 'Okay, that's really nice, but it's like supertight and in stretch mesh.' "

Since fall 1998, Kors had been producing a capsule men's collection for his runway shows, mostly because he enjoyed the frisson of sending chiseled boys down the catwalk to flirt with his leggy girls. The men's clothes he made for the runway were reflections and extensions of the women's line: When Kors did his "Palm Bitch" season, with shrunken cable knits and Lilly Pulitzer–style prints, the guys got chintz trunks to match. The results were so egregiously preppy they called to mind Niedermeyer, the evil frat guy from *Animal House;* needless to say, the clothes weren't for retail. "It tells the story better, having the guys," Kors explains. Desperate to get his hands on the clothes he wanted to wear, he used his women's factories to produce a small range of men's basics to sell on a trial basis at Bergdorf Goodman and at his boutique when it opened in 2000. "It was a little test run," he says. "Market research."

The first few items Kors produced—which included the black cashmere sweaters and gray flannel pants—were an instant hit in both locations, even though they were very expensive (a symptom of their limited run). Kors's well-heeled women were thrilled to dress up the men in their lives, and soon the men themselves were begging for more. "They were asking, 'Where's the rest of the enchilada?' " says Kors. Now, after nearly two years spent laboring over fit and production, a full trousseau has arrived in the shape of leather pea coats and ski jackets, chunky cashmere sweaters and soft cotton utility pants, and—what Kors considers the most important piece—a down anorak with a lush, fur-trimmed hood. And it's in a full range of stores: his boutique and Bergdorf Goodman once again, but also Saks Fifth Avenue and specialty stores like Camouflage and Scoop.

Naturally, he's still refining the basics that started this whole thing off: those cashmere sweaters, those perfect flannel pants. "I don't know that any woman thinks that everyone can wear the same evening dress," Kors says with a sigh, shaking his head a bit. "But men all assume they can wear the same pants. So I really, really worked on that fit." They're more generously cut than skinny-boy hipsters of recent seasons (Jason Sehorn, for example, was caught complaining to his wife in Paris earlier this year that he couldn't get his Louis Vuitton trousers over his legs). They're higher-waisted because not everyone, after all, wants to be Jim Morrison. And the prices are much more approachable. "Guys don't want to buy clothes and feel like they might have made a foolish mistake," says Robert Burke of Bergdorf Goodman. "They're not going to make mistakes here."

Kors, who strives for Vreeland-like quotability, has a few maxims to share: "Spend your money on coats. It's your ultimate hello," he states, wagging his finger. "Everyone needs to take their suits and take the shirt off and put on a sweater underneath. You're ten years younger! You really have to start looking in a three-way mirror when you're buying trousers. Women are staring at your ass, so maybe you'd better start looking at your own backside."

Which fits in perfectly with the Zeitgeist. Men, after all, are the new women: buffing, nipping, tucking, preening—and squeezing themselves into new collections by the designers loved by their girlfriends and wives. Nicolas Ghesquière is producing a men's line this season, too, and the term *manorexic* is fashion-standard for the guys who starve themselves to fit Hedi Slimane's neat, mod suits. "The dieting and taking care of your skin and gym culture—all of these things are not just part of the gay world anymore," Kors explains.

And, of course, men who want to look good are still struggling with the whole saggy-bottomed, casual-Friday debacle. "Michael's doing sportswear, and doing it perfectly," says Burke. "It's the best parka, the best khakis. They're American classics, only better. It's not really a moment for tricky fashion. People want real clothes."

Above all, Kors believes, men still want to look like men—men who are thinner, taller, younger, but men all the same. "If you see a man too matched, he looks like he's wearing women's sportswear," Kors says, crinkling up his nose. "I think what I bring to the table is this: You might not be Peter Beard, but, God, wouldn't you want everyone to think that you were?"

He catches his breath and leans back in his chair, grinning like a well-fed cat. He's spent all this time perfecting his ladies, ensuring that they have the *best* khaki pants, the *most beautiful* shearling coat, and now, at last, they'll really have the perfect accessory. "It's all about that Madison Avenue stroll," he says, folding his arms. "Finally, Bill Cunningham will be able to shoot them as a couple." ■

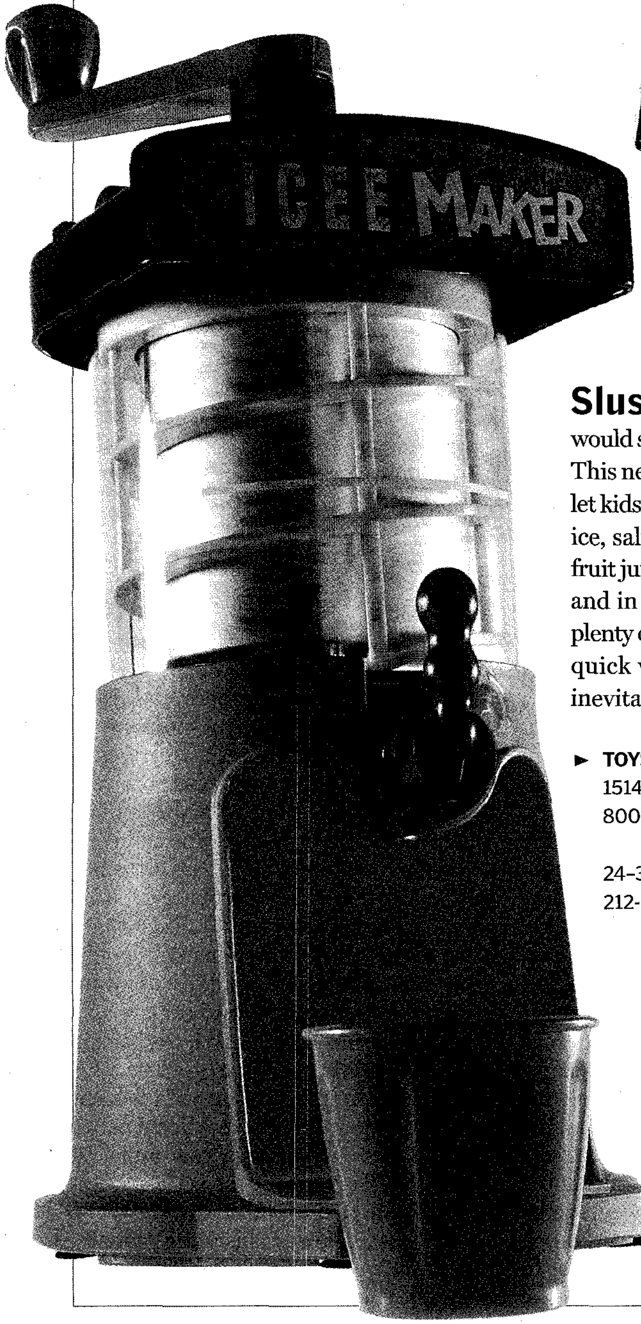
Best Bets

RIMA SUQI

Top of the Markets

Utility Canvas's market tote is roomy enough for a summer weekend's worth of clothes—and folds flat for storage when you aren't using it. Choose from red, green, or blue Maui floral cotton canvas ($70).

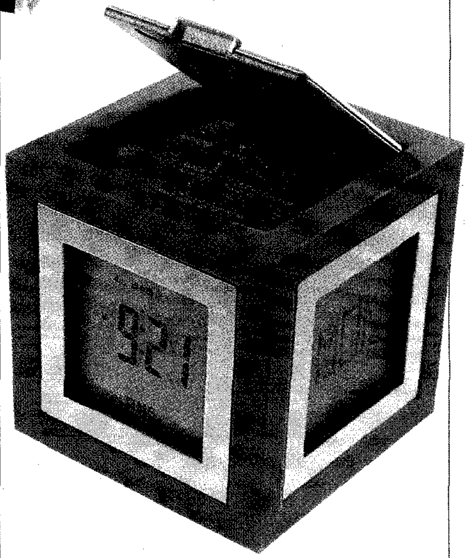
► **UTILITY CANVAS**
146 Sullivan Street
800-680-9290



Slushy Weather What would summer be without a slushy? This new, easy-to-use machine will let kids indulge almost anytime. Put ice, salt, water, and either soda or fruit juice into the container, crank, and in a few moments you'll have plenty of slurping fun for two (and a quick workout). Just beware the inevitable brain freeze ($21.99).

► **TOYS 'R' US**
1514 Broadway, at 44th Street
800-869-7787

24–32 Union Square East
212-674-8697



Cubic Feat Each side of Lexon's Cubissimo clock provides different information—day, date, time, and temperature. The cube comes in orange, blue, and aluminum, and is perfect for traveling or snoozing at the office (an alarm function is built in; $40–$46).

► **MOSS**
146 Greene Street/212-226-2190

► **ZIPPER**
333 Smith Street, Brooklyn
718-596-0333

PHOTOGRAPHED BY JAMES WORRELL

from
Klutz Press
KIDS
TRAVEL
KLUTZ
A BACKSEAT SURVIVAL KIT

Backseat Driver *Kids Travel: A Backseat Survival Kit* (Klutz) could be a lifesaver for parents on road trips. The spiral-bound book is chock-full of activities from games to puzzles, quizzes to projects (origami, hair wrapping), and songs for the road, plus the stuff you need to do it all ($19.95).

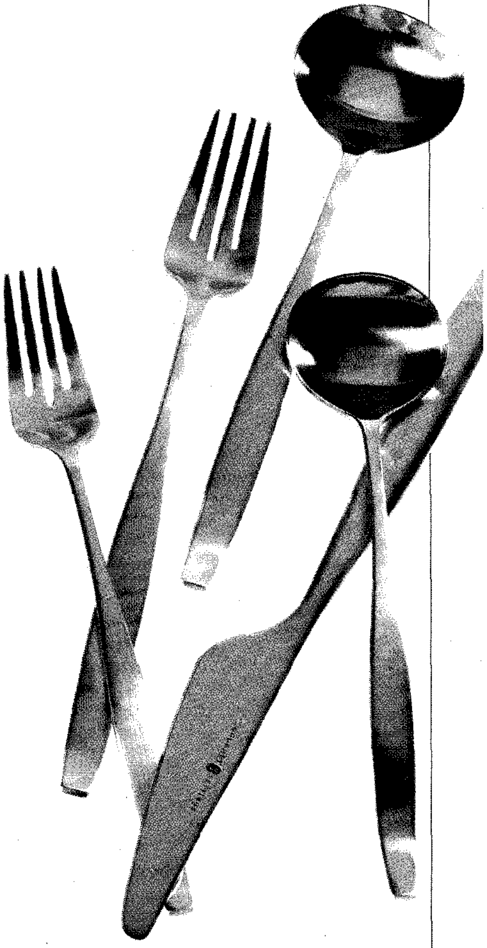
- **KIDDING AROUND**
  60 West 15th Street/212-645-6337

- **EXIT 9**
  64 Avenue A/212-228-0125

Pick and Choose If there is any doubt that the eighties are back in style, this pair of guitar-pick earrings from Fred Flare is one loud, dangly confirmation. The pairs are sold mismatched with two different-colored picks, each with a song title, "Fire & Ice" and "Lucky Star," for instance ($8.50).

- **MINI MINI MARKET**
  218 Bedford Avenue, Brooklyn
  718-302-9337

- www.fredflare.com



Steel Home Finally, stainless-steel flatware that looks great and doesn't cost the same as sterling. Gourmet Settings' twenty-piece sets of 18/10 stainless-steel flatware are available in ten patterns ranging from trendy to timeless, at friendly prices. Modernist fans take note: There are a couple dead ringers for Jensen patterns ($50–$100/set).

- **BLOOMINGDALE'S**
  1000 Third Avenue, at 59th Street
  212-705-2000

- **BED BATH & BEYOND**
  620 Sixth Avenue, at 19th Street
  212-255-3550
  410 East 61st Street/212-215-4702

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The Straight Dope

Are beachy days making waves where you *don't* want them? Japanese-style hair straightening is your ticket to fun without frizz.

SICK OF SWEATING through those late-summer blowouts? Beauty mavens swear by new Japanese-style thermal hair-straightening treatments. Indulge in one every six months or so, and your styling routine will be reduced to mere minutes. The catch: The process can run upwards of $600. Luckily, we've convinced some of our favorite salons to give "S&B" readers at least 20 percent off. Just book before Labor Day, mention *New York* Magazine when you call, and bring this page to your appointment.

The ultimate in uptown hair chic, **Frédéric Fekkai** is offering 20 percent off on its signature Healthy Hair Straightener (usually $750). 15 E. 57th St.; 212-753-9500.

All clients—new or not—will receive 20 percent off at **Warren-Tricomi**'s fab glass-enclosed Rockefeller Plaza salon or its rock-chic 57th Street locale (regularly $700, but can be more, depending on length). 45 Rockefeller Plaza or 16 W. 57th St.; 212-262-8899.

The sun-drenched salon **Glow** is offering 20 percent off the usual $600 process (prices are determined by length, texture, and condition of hair). 36 E. 23rd St., tenth floor; 212-228-1822.

Laicale's stylists study thermal straightening at their salon in Japan—and will do their magic on your mane for 25 percent off (usually costs $175 per hour, with a three-hour minimum). 129 Grand St.; 212-219-2424.

The homey yet luxe **Salon Kiara** is offering 20 percent off its straightening treatment (average price is about $350). 515 Madison Ave., at 53rd St.; 212-832-2699.

HAIRY SITUATION: Our "S&B" straightening deal makes summer frizz a thing of the past.

A fave with downtown new-media types, **Space** is taking 20 percent off its usual $175 to $500 process. 155 Sixth Ave.; 212-647-8588. LAUREN DECARLO

Picks of the Week

Sales beginning Wednesday, August 7, through Tuesday, August 13.

Henri Bendel's sale means deals on some of the cutest summer clothes around. Catherine Malandrino pants are $57.60 (usually $288), and Alexandre Matthieu tops are $95.60 (usually $478)—yes, that's 80 percent off. 712 Fifth Ave., at 56th St. (212-247-1100); A.E., M.C., V.; 8/8-9/3 (Mon.-Wed., Fri., Sat. 10-7; Thurs. 10-8; Sun. noon-6).

La Sirena's cute Mexican clothing and home accessories are on sale for up to half off; embroidered dresses, blouses, and aprons are $18 to $90. 27 E. 3rd St. (212-780-9113); M.C., V.; 8/8-8/15 (noon-7).

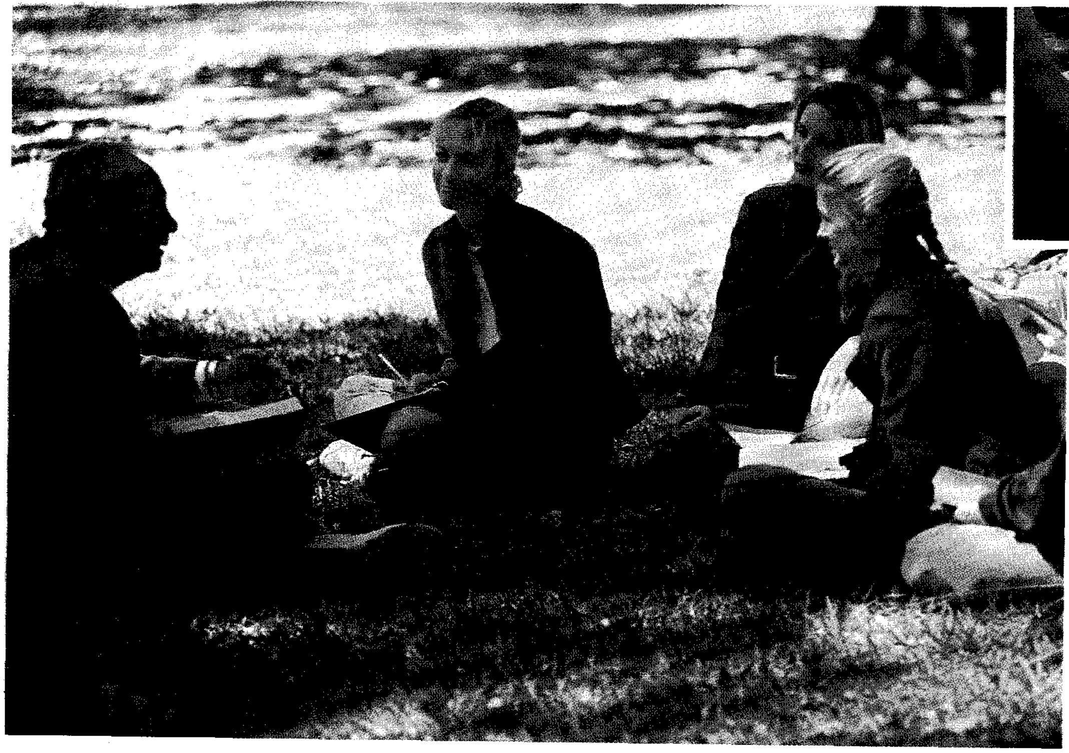
Shabby Chic has sleek furniture, bedding, chandeliers, and more for 20 to 75 percent off. 83 Wooster St. (212-274-9842); A.E., M.C., V.; through 9/1 (10-7).

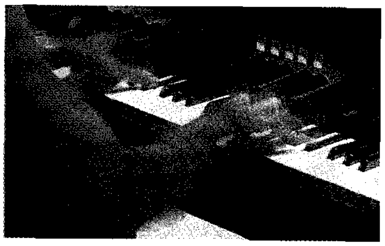
Elegante Brass Bed Factory can make you the brass bed of your dreams in three to six weeks. A queen-size Temple bed was $2,600 and is now $1,499. For store locations and hours, call 800-25-BRASS or check www.brassbedfactory.com; A.E., M.C., V.; 8/12-8/31.

R 20th Century, the temple of mid-century home furnishings, is offering stuff from designers like Alvar Aalto, Charles Eames, Finn Juhl, and others for 10 to 70 percent off. 82 Franklin St. (212-343-7979); A.E., M.C., V.; 8/8-8/11 (Mon.-Fri. 11-7; Sat. and Sun. noon-6). ■

SALES ALERTS! Sign up for daily sales and bargains by e-mail. Go to nymetro.com/signup.

ILLUSTRATION BY ULLA PUGGAARD.





FALL LEARNING

THIS AUTUMN, NEW YORK WILL BE STEEPED IN REFLECTION. IT WAS AROUND THIS TIME LAST YEAR WHEN TRAGEDY STUCK OUT OF A BLUE SEPTEMBER SKY. LITTLE HAS BEEN THE SAME SINCE. IN THE MAD SCRAMBLE TO COPE, MANY UNIVERSITIES ARE OFFERING COURSES, SEMINARS, AND SYMPOSIA THAT STRIVE TO DEAL WITH THE TRAGEDIES AND WHAT CAUSED THEM. IN TRUE NEW YORK SPIRIT, THERE IS ALSO A DIVERSE RANGE OF COURSES TO HELP US MOVE FORWARD.

Editor: Christy Casamassima
Creative: Bolle Design, NYC
Writer: Jason Forsythe
Research: Lory Conklin

NEW YORK UNIVERSITY

SCHOOL OF CONTINUING AND PROFESSIONAL STUDIES

Founded in 1831, **New York University** is one of the largest private universities in the United States – and by far the largest in New York City. The university includes 14 schools and colleges, and occupies six major centers in Manhattan.

With more than 2,500 courses – and about 150 new ones each semester alone – NYU's SCPS is a world leader in continuing education. Metropolitan Studies will be one of the popular programs this fall. Philip Schoenberg, president and founder of New York Talks and Walks will be teaching "Welcome to the Neighborhood: Bill Clinton's Harlem" on October 5. The tour takes in the Schomburg Library, the Apollo Theater, Bill Clinton's favorite haunts – and many other architectural and cultural uptown landmarks. Other celebrations of New York life this fall include "Painting Statues in Central Park" and "Sex in the City," a course about multicultural sexual politics.

Timely geo-political offerings include "The Israel/Palestine Conflict: Is Peace Possible," "Thinking About War," and "Our Open Society and Its Enemies." The other issue on the domestic news front – accounting – will be covered with a multitude of accounting courses taught by CPAs and financial professionals. "Forensic Accounting" teaches the concepts and techniques of investigating financial-reporting fraud. In all there are five new forensic-accounting courses this fall – and even a certificate program in forensic accounting.

More highlights include the latest technology courses delving into the hot IT issues of the day – wireless Java technology and e-Security. NYU's Marketing and Management Institute offers short courses and certificates in direct marketing, integrated marketing, and crisis management.

There are also two new master's programs at NYU this year. The Master of Science in Construction Management program is designed to give construction engineers the skills to run their own business, or move into upper management. There is also a Master of Science in Translation, taught almost entirely online. This program gives translators the credentials to work in finance and law translation.

The Interdisciplinary Studies department is offering several new courses, including "The American Mind and Islam: Opinions, Beliefs and Knowledge," "The Urgency of Islam," and "New York: New Language/New Vision," which explores the multi-ethnic side of New York.

Just for fun, SCPS is also offering "Love and Sex in the Best of All Possible Worlds," "Eroticisms," "The Sexiest Job in Journalism: Being a Sex Columnist," "Latin Dancing 101," and "The Beatles: From Liverpool to Abbey Road."

NEW YORK UNIVERSITY SCPS
7 E. 12th St., 11th floor
998-7200
www.scps.nyu.edu

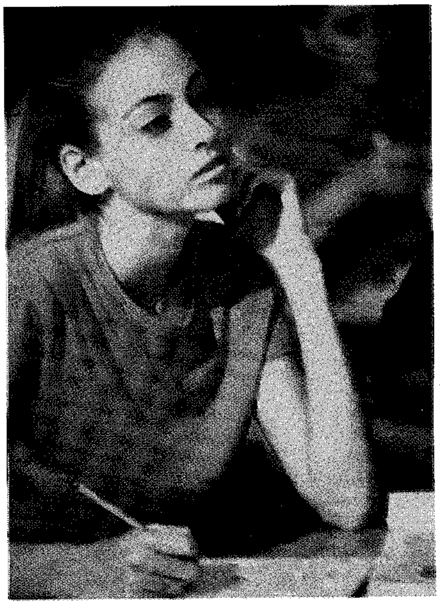
THE NEW SCHOOL

The New School, née the New School for Social Research, is internationally known, with over 20,000 continuing-ed students and over 1,000 degree students – from more than 40 nations.

The focus this fall is New York itself. The Dean's Forum, called "New York City: American Metropolis," is a series of lectures and discussions, courses, and a concentration within its B.A. program led by a list of distinguished scholars and commentators such as Kenneth Jackson, president of the New York Historical Society, and James Sanders, co-author with Ric Burns of *New York: An Illustrated History*. The Rose and Erwin Wolfson Center for National Affairs is presenting former President Bill Clinton. Other luminaries on hand will be former Sen. Gary Hart, author of *Restoration of the Republic: The Jeffersonian Ideal in 21st-Century America*, pollster and public opinion analyst Daniel Yankelovich, and Sen. Hillary Clinton, discussing with former Sen. Bob Kerrey, New School University president, her first two years in office .

The Vera List Center for Art and Politics will be presenting "Art and the American Experience," featuring a panel of distinguished immigrant artists.

Among 1,500 course offerings, there are more than a dozen other Dean's Forum courses exploring New York City in-depth. Topics include "Manhattan History: Pre-Indian to the Brooklyn Bridge," "Wall Street: Globalization, Corporate Culture and Gender in the New Millennium," "Black Manhattan," "Wonderful Town: New York City In Literature" and "Mummies, Masterpieces, and Merchandise: The Metropolitan Museum of Art." Of course, these are in addition to a multitude of course and lecture offerings.



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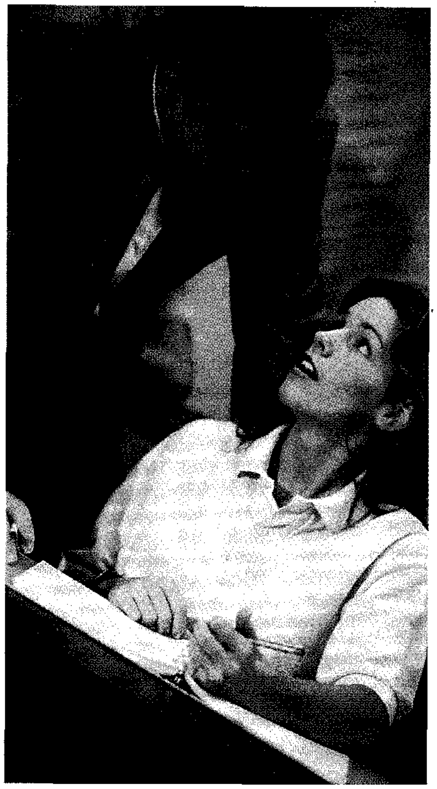
Affordable professional education and career improvement tools that work – that's **Continuing And Professional Studies (CAPS) at Baruch College.** CAPS focuses on certificate and master certificate programs in the business and business-technology world, specifically traditional business disciplines such as marketing and human resources. Baruch also offers national certification and industry-certified certificates and skills-improvement courses in real estate, bookkeeping, human resources, benefits, payroll, IT hardware, networks, desktop publishing, and database administration.

CAPS courses echo the demands of the job market with courses in corporate training, pre-MBA preparation, professional and entry-level preparation, as well as test-prep courses for GMAT, GED (English and Spanish), ACT, GRE, LSAT, GMAT, SAT, CUNY, and TOEFL. The Computer Center for the Visually Impaired (CCVIP) offers computer and Internet training to the sight-challenged.



But it's not just all business at Baruch. CAPS is home to one of the largest and most interactive language programs in the city. Accommodating beginning to advanced students, CAPS offers a dozen languages taught using the creative and dramatic Rassias Method® developed for the Peace Corps. Meanwhile, international students will benefit from the University Prep Programs for Business and Liberal Arts. Most full-time computer-certificate programs are accredited for F-1 student visas and financial aid.

In addition to the interactive "hands-on" approach in CAPS – which also includes a selection of online courses – students can also take advantage of one of Baruch College's best-kept secrets: inexpensive fitness courses. Choose from "Hydroslimnastics," "Fitness for Older Adults," "Aerobics," "Swimming," "Bodybuilding for Women," "Fencing," "T'ai Chi," "Yoga," "Dancing," or "Self-Defense."

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Continuing Education at Columbia offers the quality and rigor of an Ivy League education to busy adults wishing to tailor their education to fit their academic, professional, or enrichment needs. Students may enroll in undergraduate and graduate courses offered by more than 40 departments and programs in the Arts and Sciences and attended by matriculated Columbia students. Alternatively, they can choose one of the structured postbaccalaureate programs, or pursue professional advancement through a certificate or degree program. All professional programs are offered in the evening to accommodate the schedules of working professionals.

With 20 years of experience in Information Technology, Columbia's IT programs combine the school's intellectual resources with the skills of practicing IT professionals. In the Computer Technology and Applications program, students learn to meet evolving technology needs of all types of businesses. Courses culminate in the completion of a professional project that demonstrates broad mastery of a specific IT discipline. The one-year Executive IT Management certificate program teaches experienced IT professionals how to manage software development and staff performance, gain a business perspective, and create a viable project in database operations, e-Commerce, product development, or information systems.

Columbia's fundraising management program now offers courses for credit. Taught by leaders in philanthropy, the program introduces students to the essential tools of fundraising, and provides a broad understanding of the profession.

New this fall is a master's degree program in Strategic Communications, which teaches students to manage corporate communications to help achieve an organization's mission. It is intended for public relations, advertising, corporate and non-profit professionals, as well as for those wishing to enter the field. Three courses will be offered in the fall: "Strategic Communications in the 21st Century," "Introduction to Marketing Research," and "Writing for the Media."

CONTINUING EDUCATION AT COLUMBIA UNIVERSITY
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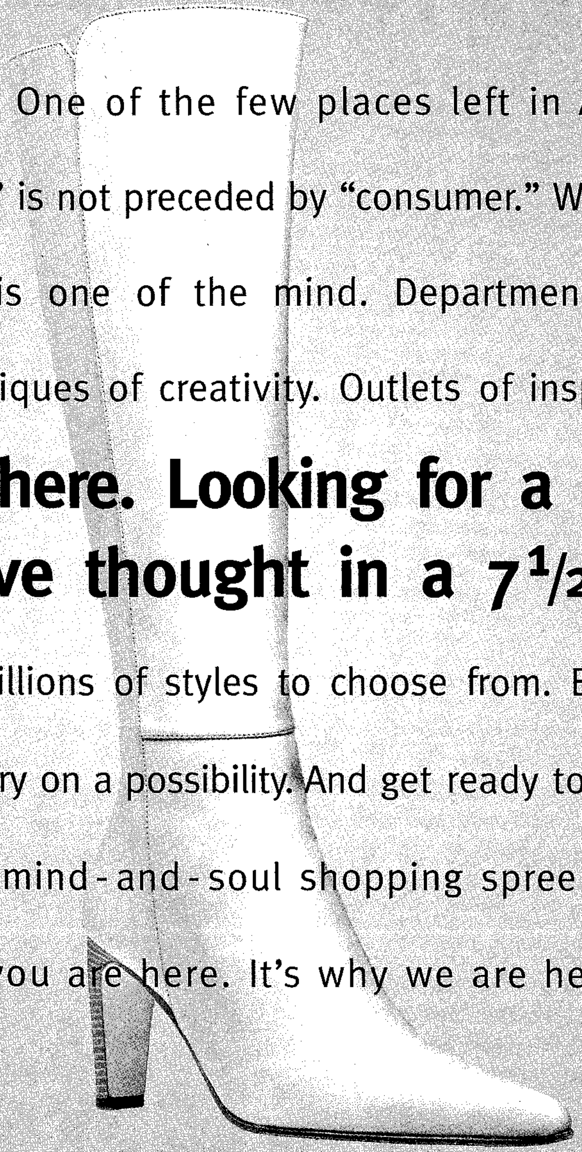New School University
Greenwich Village, New York

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FASHION INSTITUTE OF TECHNOLOGY

A specialized college in the State University of New York (SUNY) system, **FIT** offers much more than fashion. Their 31 majors range from graphic design, home products development and toy design to international trade, merchandising, and museum studies – all taught by industry-based professionals in the heart of Manhattan.

FIT's School of Continuing and Professional Studies offers associate's and bachelor's degrees, as well as credit and non-credit certificate programs. Evening and weekend study at FIT serves more than 5,000 students annually by offering more than 1,000 credit and non-credit courses. Courses in the School of Business and Technology can lead to degrees in Advertising and Marketing Communications, Fashion Merchandising Management, Manufacturing Management: Apparel Products and Related Industries, Patternmaking Technology, Textile Development and Marketing, Product Management: Textiles, and Production Management: Apparel.

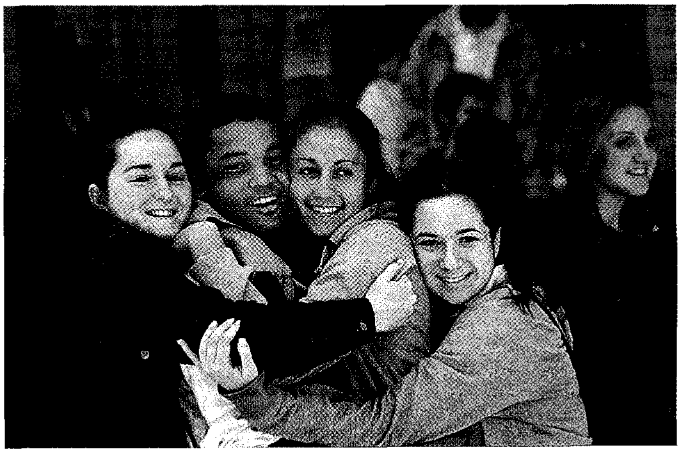
Courses in the School of Art and Design can lead to degrees in Accessories Design, Advertising Design, Fashion Design, Illustration, Jewelry Design, and Textile/Surface Design. Courses in the School of Liberal Arts include Educational Skills, English and Speech, Foreign Languages, Health Education, History of Art and Civilization, Mathematics, Philosophy, Physical Education, Science, and Social Sciences.

FIT also offers competency-based certificate programs in Draping Techniques, Leather Apparel Design, Ladies Tailoring Techniques, Millinery Techniques, Outerwear, and Performance Apparel.

For industry professionals seeking a career boost, certificates are offered in Image Consulting, Fashion Styling, Fashion and the Music Business, which is new this fall. Small-business employees

YORK PREPARATORY SCHOOL

York Prep is a traditional, coeducational college preparatory day school for grades 6 through 12 on the Upper West Side, a block from Central Park. The school was chartered in 1896, but was established in 1969 by its current Headmaster Ronald Stewart, and his wife, Jayme, the director of College Guidance. "What makes us unique is that the founder and his wife are still here," jokes Stewart, who was a British barrister before moving stateside. "This is our 33rd year in operation, and Jayme and I started the school when I was 25 and she was 23. Consequently, we have many people who have been with us for more than 30 years. There is a huge stability of leadership and consistency in this school. We think that is one of the things that makes us unique. We don't change every five years."



At a time when many private prep schools have gotten bigger, York remains at 300 students, as always. "The reason is personal attention," says Stewart. The average class size is 14 students. "We are known for tracking – which means we can put a child in a high class in math and a slower class in English, or vice versa," notes Stewart, who still teaches a senior ethics class. "We have a support program for children who need it, and an honor's program for children who are advanced. We put children in classes where they can succeed. The goal of the school is to really stretch children, but give them a sense of success at the same time. We put them in classes where they know if they work, they will succeed. That means different tracks for different subjects."

College placement is York's other forte. "The best thing we do is college guidance," says Stewart. Jayme Stewart has become a specialist in college guidance, and has written one of the seminal books on the sub-who need to master the latest merchandising, marketing, and design techniques can do so through certificate programs in e-Business design, Marketing and Merchandising Online, and Small Business Strategies. FIT's Enterprise Technology Center also offers a wide range of computer courses.

The fall semester begins September 3 and ends December 22. Visit FIT on Monday, August 26 from 4:30 p.m.-6:30 p.m. for in-person advisement.

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ject: *How To Get Into The College of Your Choice*, (William Morrow). This past year was a particularly strong one for York. More than 90 percent of their graduates made it into their first- or second-choice schools.

York maintains a diverse student body – at least 25 percent of the student body are "students of color," as Stewart puts it. They retain a dress code. Sports teams are remarkably good for a small school. York has won the New York State Independent Schools basketball tournament, which is unusual for a small school. They also have won the New York State Bar Association mock trial competition.

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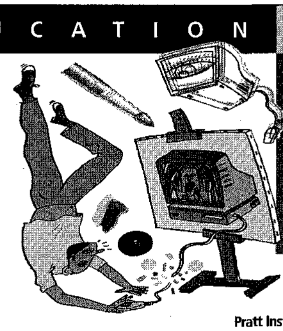

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Fall continuing-education courses begin in mid-September, with a number of new courses and Saturday seminars. One new course is designed for the general public as a broad, historical overview of classical architecture. Another highlight is a conference celebrating ICA's 10-year anniversary. "The House & The City" will feature panel discussions, roundtables, notable speakers, and an exhibition highlighting work from the 10th-anniversary edition of ICA's publication, *The Classicist*.

The Institute's annual Architectural Drawing Tour to Rome is scheduled for October 4 through 13. Other trips for 2002-2003 are being planned for France, England, and Richmond, Virginia.

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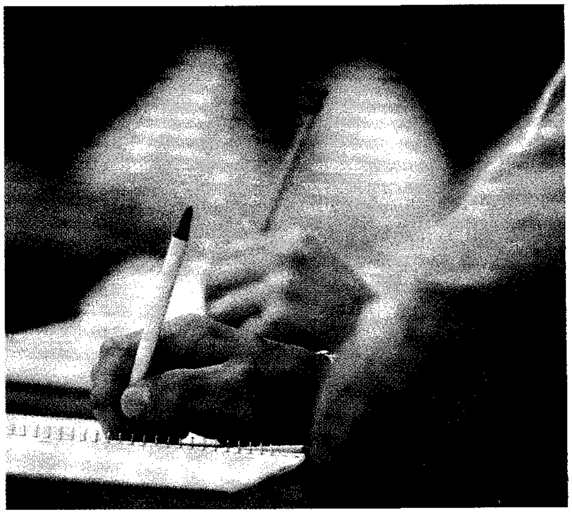
GWW also offers one-day workshops, along with writing programs for young people (ages 11-18), and private instruction. Private instruction can be done either online or in person. Writers can take either 10 weeks of private instruction, a private three-hour class, or can have written material read and analyzed by expert writers.

Forbes magazine recently selected their Web site, www.WritingClasses.com, as one of the "Best of The Web." About 40 percent of Gotham's student body now take online classes at www.WritingClasses.com. GWW's newest online classes – science fiction, mystery



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writing, and romance writing – are particularly popular. Two former classroom-only courses – reading fiction from the fiction writer's point of view and film analysis from the screenwriter's point of view – are now available online as well.

As an adjunct to Gotham's diverse classroom and online offerings, GWW is now producing a series of guides to writing, starting with *The Gotham Writers' Workshop Guide to Writing Fiction*, a comprehensive and user-friendly guide to the craft of fiction writing, published by Bloomsbury. The first guide comes out early next year.

Fall classes begin the week of September 30.

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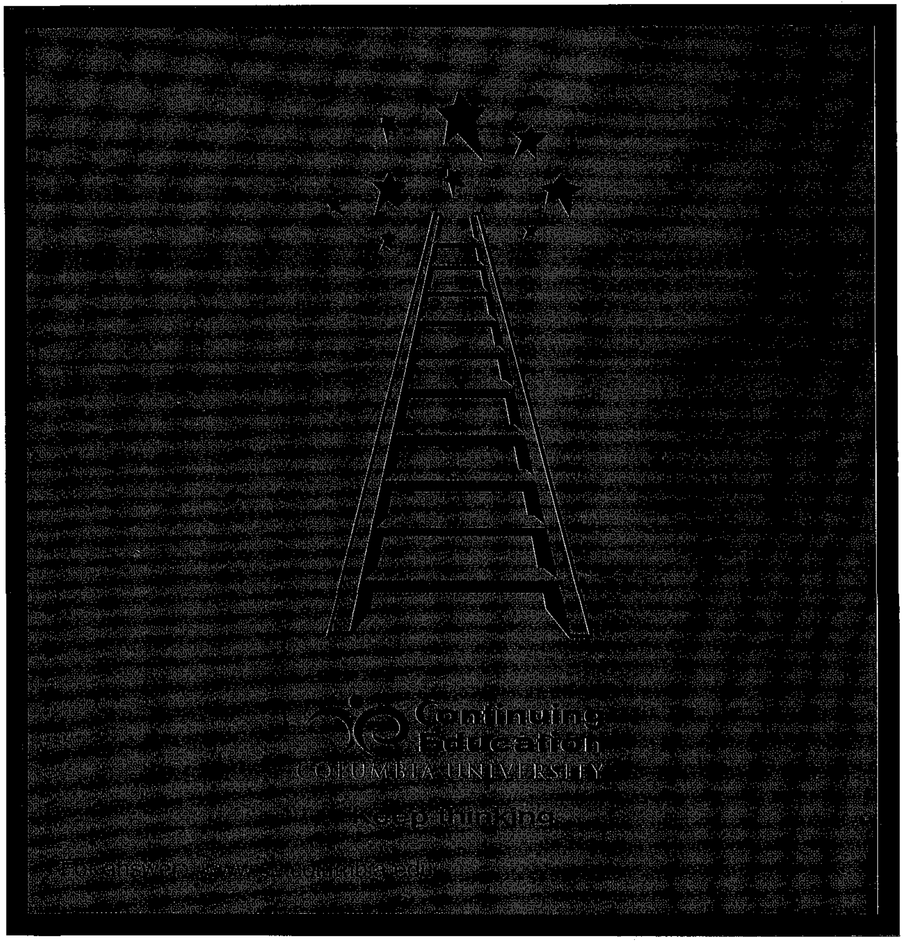
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The **Fifth Avenue Presbyterian Church**'s adult education, which began in 1996, now has 90 courses – and is one of the great bargains in continuing education. The Center for Christian Studies now offers five, five-week terms a year. Courses meet once a week – each at a cost of $15.

There are two terms this fall, each offering religious and secular instruction. Some courses, like "Creative Writing," which meets on Wednesdays, and "Environmental Racism" (Saturdays) are not religious at all. "A C.S. Lewis Potpourri" is one of 19 courses taught during the first five-week session (September 22 through October 28). The teacher is James Como, who holds advanced degrees in medieval English literature and in language, literature, and rhetoric, and who has served as a professor at York College of the City University of New York for more than 30 years. Gregory Cootsona, associate pastor for program development, is teaching "Going Deeper in the Heart of God" all five terms. He will also be teaching a course based on his book, *God and the World: A Study in the Thought of Alfred North Whitehead and Karl Barth* in Term 2. Other courses of note during Term 1 will focus on Korea's culture, noble women in the Bible, and Christian monuments in Manhattan.

The next five-week term, which runs from November 3 through December 1, includes "Milton's Paradise Lost," the Middle East crisis, and Venetian painting in the 15th and 16th centuries.

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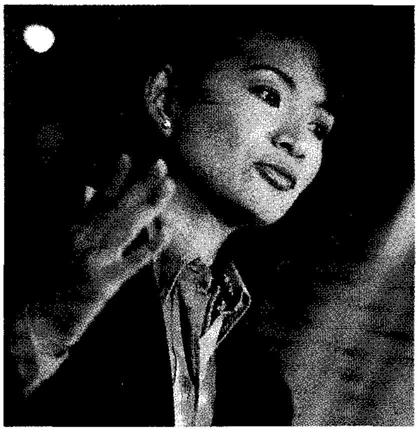

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Pratt's two campuses will be bubbling over with creative endeavors this fall. The Brooklyn campus offers non-credit courses, primarily in art and design, computer graphics, and technology. Popular courses include a metalworking workshop taught by Michael Poast, a sculptor who specializes in complex projects, and a furniture-design course taught by artist Carmen Spera. "Tai Chi," "Feng Shui," and "Portrait Sculpture" are new to the Brooklyn course list.

The Pratt Manhattan Center for Continuing and Professional Studies has announced its new home, a seven-story, 64,000 square-foot Romanesque-revival building. It provides students with new computer labs, an expanded exhibition gallery and an expansive art library. It offers a range of non-credit classes in art and design, and computer graphics technology, as well as AIA professional development courses for architects.

The fall session runs from September 9 to December 19. Spring runs from January 27 through May 9.

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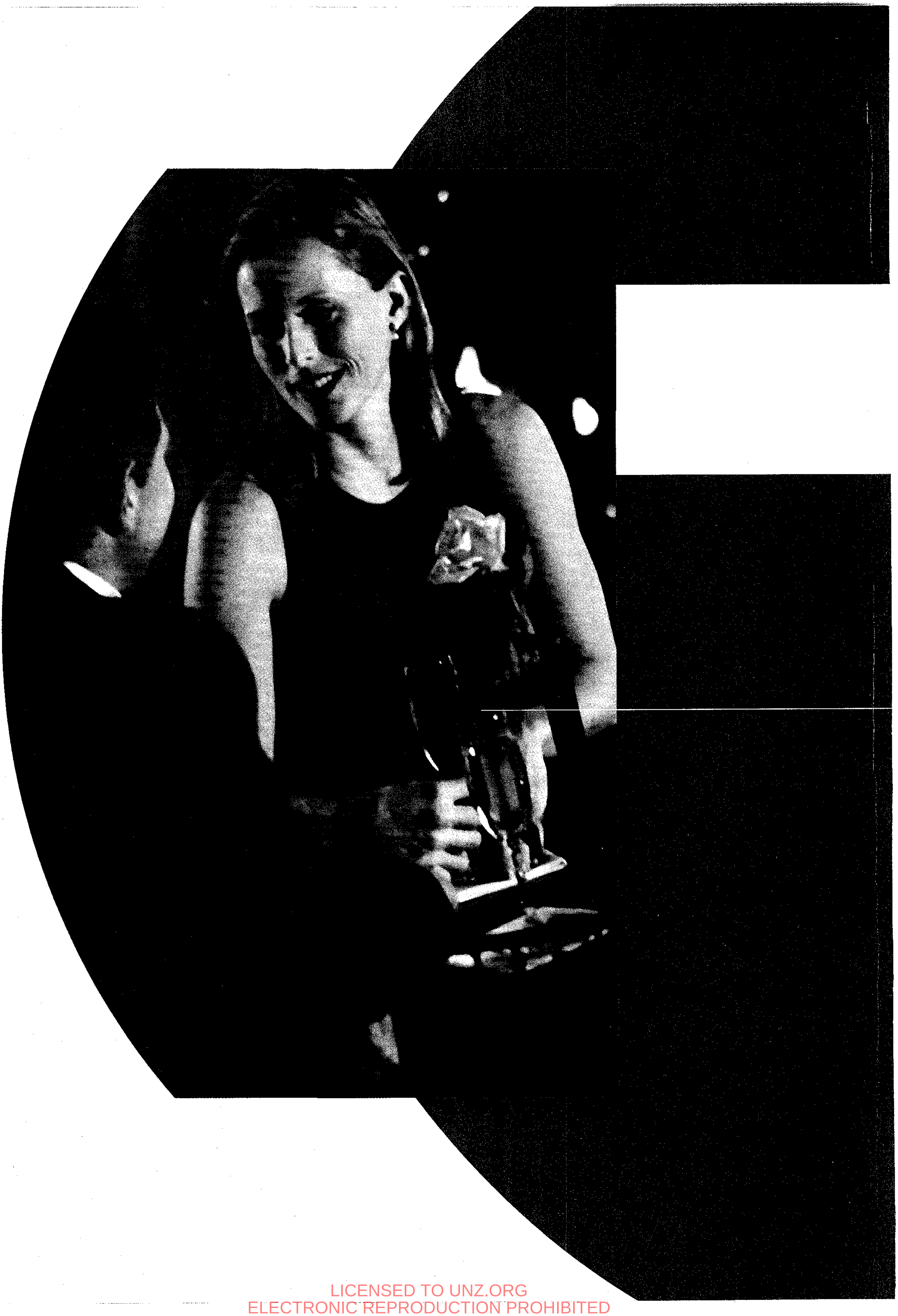

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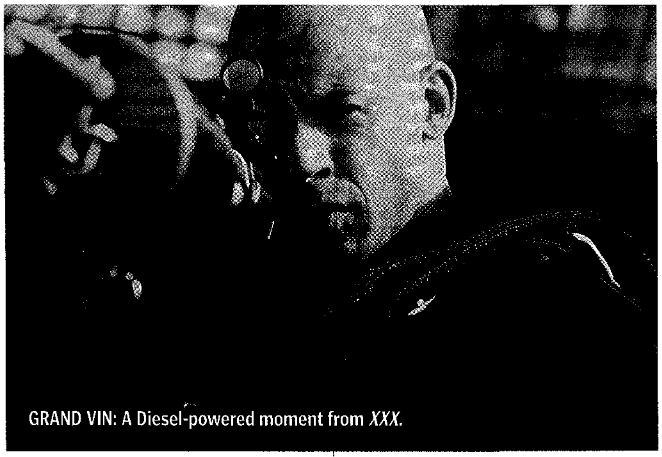


GRAND VIN: A Diesel-powered moment from *XXX.*

MOVIES

XXX

No, it's not about porn—just the other kind of action. Vin Diesel, as an extreme-sports outlaw (!) named Xander Cage, reunites with *The Fast and the Furious* director Rob Cohen for another thrill ride. Not just for video-gamers and *Maxim* subscribers (but trust us, they'll be there). **(Opens August 9; see listing, page 64.)**

THEATER

The New York International Fringe Festival

In 1999, it launched *Urinetown;* this year, there's no telling who'll jump to stardom, but among the hundreds of participants at scores of venues, there's plenty to see. **(See page 71 for our editors' picks, and page 72 for more listings.)**

READING

The Zora Salon

SummerStage's August 13 salute to the writer Zora Neale Hurston just keeps adding stars: Avery Brooks, Ossie Davis and Ruby Dee, and Keith David headline this salute to the queen of the Harlem Renaissance. **(See listing, page 90.)**

BOOKS

Red Rabbit

Tom Clancy returns to the era he was born to write about: the Reagan-era Cold War. Set in 1981, his latest novel brings back Jack Ryan—as well as all the spy data and procedural detail his fans demand. **(G.P. Putnam's Sons; $28.95; in bookstores now.)**

RESTAURANTS

Shopsin's

The highly eccentric restaurant beloved of West Villagers (and made famous by Calvin Trillin) has found a new home. Don't bring a group, don't bring anyone unused to PG-13 language, and for heaven's sake visit the Website and read the house rules beforehand. **(54 Carmine Street; 212-924-5160; shopsins.com.)**

DANCE

Alonzo King's LINES Ballet

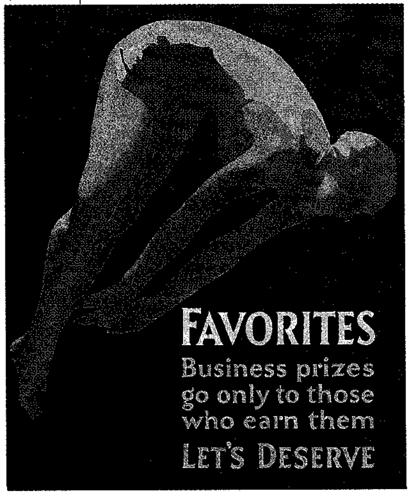
Another SummerStage splash, this time with a top San Francisco contemporary-ballet troupe. They'll perform Miya Masaoka's *Koto,* a work setting Western ballet to music from the titular Japanese instrument. **(August 9; see listing, page 85.)**

ART

Swann Galleries' Vintage Poster Auction

A century's worth of splashy images, ranging in price from a couple of hundred dollars up to thousands. The highlight: a rare 1909 German advertisement for the demonstration of Orville Wright's newfangled flying contraption (estimate: $10,000 to $15,000). **(See listing, page 75.)**

GRAPHIC CONTENT: *Let's Deserve* (1929), from Swann Galleries' August 7 auction.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LET'S DESERVE

TOP five

Waterfront Watering Holes

Where to order sea breezes by the sea, or at least by the harbor: five places to toss back a few while watching the boats and taking in the (ever so slightly cooling) river breeze.

1. Boat Basin Cafe

Early closing times and a picnic atmosphere make this windy waterfront bar an after-work favorite. Regulars drink beer and frozen margaritas from plastic cups while taking in the sunset. **(West 79th Street at the Hudson River; 212-496-5542.)**

2. Chelsea Brewing Company

This peaceful pub on the marina houses Manhattan's largest brewery. Watch the boats and down a Checker Cab Blonde or Sunset Red ale on the lantern-lit terrace. **(Pier 59, West Side Highway at 18th Street; 212-336-6440.)**

3. American Park at the Battery

An after-work Wall Street crowd comes here to mix with Battery Park City residents, particularly at the end of the week. Live music (jazz, blues, cabaret) nightly from 6 to 9, and Sunday afternoons from 1:30 to 4:30, on the patio. **(Battery Park, across from 17 State Street; 212-809-5508.)**

4. Cabana Nuevo Latino

Loud, upbeat music and rowdy customers make this Cuban-Caribbean hot spot a favorite destination at the otherwise touristy South Street Seaport. Sip a tequila Cabana Sunrise and shake your hips, or sit quietly and watch the boats—every table has a view. **(Pier 17, South Street Seaport, near Fulton Street; 212-406-1155.)**

5. The Water Club

The upper deck of this East River ship has become a standard first-date destination. Good wine list, too. **(500 East 30th Street, at the East River; 212-683-3333.)**

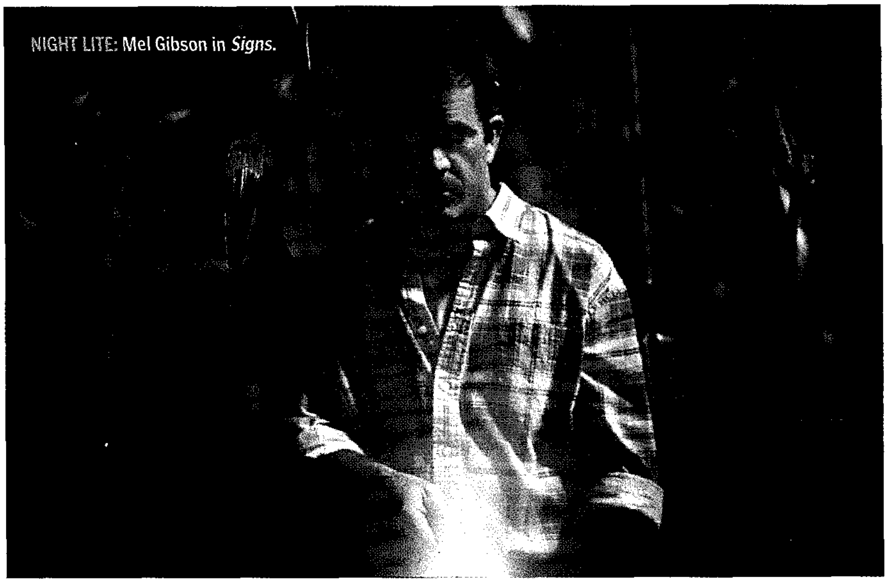
ABBY TEGNELIA

PHOTOGRAPH: FROM TOP, BOB MARSHAK; COURTESY OF SWANN GALLERIES.

MOVIES PETER RAINER

Beyond Belief

In M. Night Shyamalan's latest supernatural thriller, Mel Gibson plays a man of the cloth who has lost his faith; *Full Frontal* is a somewhat awkward effort at art-house eclecticism.



NIGHT LITE: Mel Gibson in *Signs*.

IN **Signs**, THE NEW FILM FROM writer-director M. Night Shyamalan, Mel Gibson plays Graham Hess, an Episcopal pastor who loses his faith after his wife is killed in a car accident. Living with his two young children (Rory Culkin and Abigail Breslin) on his Bucks County farm, along with his brother Merrill (Joaquin Phoenix), Graham rejects any notion that God is watching over them or that life is anything more than a chain of coincidences. In true Hollywood fashion, his newfound unbelief is so adamant that, of course, we wait for the moment when his faith will be renewed. But because this is a movie by the director of *The Sixth Sense* and *Unbreakable*, we don't get the usual routes to renewal. We have instead a movie that blends supernaturalism with religiosity; it's as if the Praise the Lord network had mated with the Sci-Fi Channel.

Science fiction, in books and movies, has been used in the past as a vehicle for all kinds of message-mongering, and usually some schlock also manages to poke through. Shyamalan is unique among contemporary filmmakers in that he seems to have no interest in the pulp pleasures of the genre. In *Signs*, Graham discovers that the cornfield behind his Victorian homestead has been imprinted with mysterious circular patterns. Similar crop circles soon show up on the TV news in places like England and India; before long, UFOs are hovering over Mexico. Throughout all this, as Graham's family takes refuge against the aliens, we're reminded of *The War of the Worlds* and *Invaders From Mars* and a million other such movies, but the tone is quite different. Shyamalan is interested in sci-fi only as a way to hook audiences into having a "higher" experience. That's why this movie, like his two previous forays into the supernatural, is so laden with dark and doomy imagery and cryptlike silences. Graham is meant to be an iconic ordinary guy, but for Shyamalan, iconic comes across as zombiefied—and slow is the same thing as meaningful. Mel Gibson gives a ponderous, stunted performance that is probably just what the director wanted. Every aspect of this movie, even what at first seems unimportant, ends up fitting into Shyamalan's fanatically rigorous design. No wonder crop circles intrigue him; he's created a crop circle of a movie, with every stalk bent just so and nothing left to chance.

Signs
Directed by M. Night Shyamalan; starring Mel Gibson and Joaquin Phoenix.

Full Frontal
Directed by Steven Soderbergh; starring Catherine Keener, David Hyde Pierce, and Julia Roberts.
See Movies listings for details.

What redeems *Signs* is its occasional overtones of humor. The creature-feature effects and the byplay between the children as they try to be brave have a ghastly, off-kilter funniness, and sometimes Graham's staunch cluelessness has its charms, too. Shyamalan doesn't make movies like anybody else—except himself. And that may be his biggest problem right now. For all his smarts and command of the medium, he seems to have boxed himself into a corner. *The Sixth Sense*, his best picture, had a marvelously successful story gimmick that became clear only in its final moments. With somewhat less success, he staged another end-game switcheroo in *Unbreakable*, and now he's at it again. It must be terribly confining to work in such a way, to diminishing returns. Shyamalan wants to be the metaphysical poet of movies, but he's dangerously close to becoming its O. Henry. The best surprise ending he could give us in his next movie would be no surprise ending at all.

STEVEN SODERBERGH, BY CONTRAST, IS A DIrector who loves to change his game plan. His last movie, *Ocean's Eleven*, was a spangly all-star commercial vehicle. His latest, **Full Frontal**, was shot over a period of eighteen days in 35-mm. and digital video for $2 million. It takes place in Los Angeles over 24 hours and interweaves the lives of seven individuals. The cast includes Catherine Keener as an embittered corporate employee who delights in firing people, David Hyde Pierce as her sulky magazine-writer husband, Mary McCormack as her massage-therapist sister who trawls for men on the Internet, Nicky Katt as an actor playing Hitler in a stage play called *The Sound and the Führer*, David Duchovny as

PHOTOGRAPH BY FRANK MASI/SMPSP.

a bathrobed movie producer, and, in dual roles, Blair Underwood as a TV actor playing an actor in a movie and Julia Roberts as a famous actress playing a reporter in that movie (it's as confusing as it sounds). The movie, written by Coleman Hough, has its fun moments, and the dialogue, some of which was surely improvised, has a natural flow. But Soderbergh suffocates everything with stylistics. The jump cuts and the grainy digital-video imagery only add to the ongoing befuddlement about who's who and what's what. Soderbergh is so busy trying to create his movie-within-a-movie—and, in at least one instance, his movie-within-a-movie-within-a-movie—that he botches the enclosing movie.

Soderbergh began his career in 1989 with *sex, lies and videotape*, a film that *Full Frontal* harks back to, with its quickie filmmaking tactics and art-house pretensions. He's gone back and forth ever since, with a filmography incorporating not only *Traffic* and *Erin Brockovich* but also marginalia like *Kafka* and *Schizopolis*. Soderbergh actually does what a lot of big-shot directors always say they'll do—he makes that small, personal movie. Despite his immense versatility, however, Soderbergh has always struck me as being more comfortable—more of an artist—making narrative movies in the commercial mainstream. His films are usually best when they are straightforward and ungimmicky, as in the sweet, Depression-era *King of the Hill* or *Out of Sight*, a great sexpot thriller that, tellingly, was marred only by its fractured-time narrative structure. Soderbergh isn't the first American director to want to be New Wave while being much better at Old Wave: Francis Coppola is the king of that syndrome. (Remember *Rumble Fish*?) But *Full Frontal* is the clearest indication yet that Soderbergh doesn't really have the chops to be another Godard.

The great French New Wave directors used Hollywood pulp as a jumping-off point for their own free-form lyricism; many of their best (and worst) movies were both reveries and tributes. When Soderbergh tries to get free-form and lyrical here, all we end up with is a welter of hand-me-down camera pyrotechnics camouflaging a lot of tired notions about truth and illusion. Godard and Truffaut needed new expressive techniques because they were exploring new emotional territory. Soderbergh is exploring his navel. ■

Peter Rainer's reviews can be read at nymetro.com/archive/rainer.

THEATER **JOHN SIMON**

Starry Nights

Twelfth Night gets the boldfaced treatment in Central Park; Herb Gardner's park-bench *alter kockers* are bickering again.

IN **Twelfth Night or What You Will,** the subtitle, I assume, refers to what an audience desires, not to what a director excogitates. In the earliest known reference to the play (February 1602), John Manningham, a lawyer, noted in his diary that it was "much like *The Commedy of Errores*." The Central Park revival, directed by Brian Kulick, equitably parcels out the commedy and the errores. Thus Walt Spangler's sprawling free-form set includes a giant slide down which actors can whoosh in on their behinds, which is funny-haha. Also a wrecked ship that can likewise glide downward, but is used for everything except the opening shipwreck, which is funny-weird. So that's what's going down.

That initial shipwreck already augurs ill as Viola makes her entrance not from the broken hull, and, every hair in place, sports an immaculate white ball gown and dancing shoes. Before you know it, at Duke Orsino's, there is entertainment by a Feste (Michael Potts) straight out of a minstrel show. No use pondering right or wrong here, given that to the park audience, errores and commedy are equally yummy.

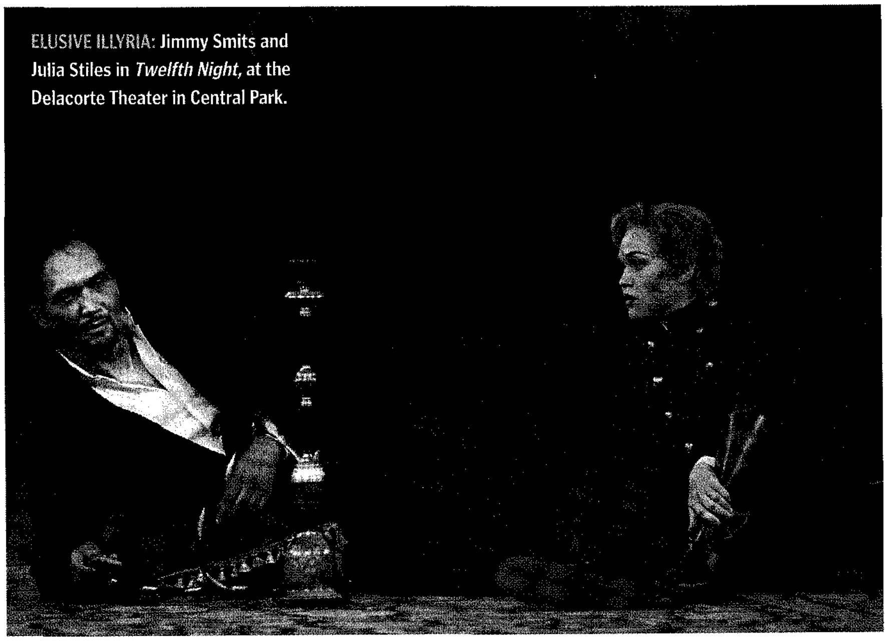
Spangler's set is not uninventive, and Kulick's direction, however erratic, is not without its clever touches, such as a stage strewn with stylized rosebushes that get put to funny uses—unfortunately over and over again. The set allows for entrances in the most unusual, albeit inconsistent, places, which, as expertly lit by Michael Chybowski, can make for striking effects. Miguel Angel Huidor's costumes—entire scenes all black or white or red, except for those notorious yellow stockings—are a trifle schematic. Duncan Sheik's music ranges from unchic to crude.

The acting is similarly up and down. The dependably excellent Michael Stuhlbarg is the best Aguecheek you'll ever see;

Twelfth Night
Starring Julia Stiles, Jimmy Smits, Kirsten Johnston, Christopher Lloyd, etc.

I'm Not Rappaport
Revival of the Herb Gardner comedy, starring Judd Hirsch and Ben Vereen. See Theater listings for details.

Sondheim Celebration
Revivals of *Passion* and *Merrily We Roll Along*, at the Kennedy Center.



ELUSIVE ILLYRIA: Jimmy Smits and Julia Stiles in *Twelfth Night*, at the Delacorte Theater in Central Park.

PHOTOGRAPH BY MICHAL DANIEL.

the stately Kristen Johnston is a surprisingly vivacious, if oversize, Maria. The always spirited Kathryn Meisle offers a thoroughly workmanlike Olivia, and several lesser parts are decently handled. But the Illyria PD officer Orsino of Jimmy Smits disappoints: too much gesticulation, singsong, exaggerated dynamics, and no hauteur. Julia Stiles is a lovely and determined Viola, but monotonously and unpoetically spoken. Christopher Lloyd, despite some telling moments, is a Malvolio more distinguished by gravelly voice than comic gravitas. Oliver Platt's Sir Toby is charmlessly standard stuff, and the Sebastian of Zack Braff is a disaster: unappealing of voice, aspect, and acting, and totally unlike his supposed sisterly look-alike.

Well, Shakespeare, it's not quite what you willed. But it is a summer night in a pleasant outdoor setting, even if the stars stay stubbornly overhead rather than glide across the stage.

AMONG THE MANY MANSIONS IN THE HOUSE of Thespis, why not one for the Tired Businessman and his culture-hungry spouse? Just because, unlike other motley theatergoers, they are not protected by the laws of P.C., and are even accused of sponsoring "digestive theater," said to bypass the cerebellum for the esophagus? Pshaw!

So why not Herb Gardner's works, such as, recently, *A Thousand Clowns*, and now **I'm Not Rappaport**, the title derived from an old vaudeville act. Vaudevillish, too, are the principals, Nat, an old Jew, and Midge, an aged black man, who keep meeting, garrulously and querulously (but symbiotically underneath), on a bench in Central Park. Nat, a curmudgeonly retiree with a comically inventive fantasy life, must ward off the attempts by his daughter, Clara, to ship him off to a retirement home. Midge, the by now purblind janitor at 123 Central Park West, must dodge the efforts of Danforth, representing the board of the co-op, from evicting him with a niggardly severance pay.

How the two oldsters both harass and support each other makes for an extended vaudeville routine, but not quite a play. So Gardner grafts on a punk who brutally preys on the old guys, and a drug pusher who ferociously threatens a young woman who comes to sketch quietly in the park, but unfortunately owes the dealer some drug money. Thus old-style melodrama and vaudeville are uneasily mated like the hoary codgers on the park bench. Judd Hirsch and Ben Vereen (the former repeating his role in the 1985 premiere) seem to the park bench born, and are worthily supported by Anthony Arkin, Tanya Clarke, and Mimi Lieber. Daniel Sullivan (direction) and Tony Walton (set), likewise repeaters, complete the jubilee atmosphere; seekers of burnished repartee and nostalgic patina, look no further.

ON WITH THE KENNEDY CENTER'S SONDHEIM Celebration. **Passion**, Sondheim's most operatic work, continues to baffle the ear and bemuse the mind. Based on an old Italian potboiler's adroit movie adaptation, it centers on an improbable love triangle. Giorgio, a young officer, is caught between Clara, his gorgeous but married mistress back in Milan, and Fosca, a slavishly adoring but unsightly would-be lover in his godforsaken garrison town. Fosca, a sickly hysteric, is the commandant's cousin, with nasty consequences for Giorgio, who, torn between contradictory attachments, goes crazy.

James Lapine's book cannot make the unlikely goings-on believable, and Sondheim's not unimpressive score, shuttling between quasi-operatic arias for the principals and musical-comedy numbers for the garrison gossips, ends up schizophrenic. Under Eric Schaeffer's direction, Rebecca Luker and Judy Kuhn are wonderful as the women, but Michael Cerveris, looking like Andre Agassi on a bad no-hair day, cannot conquer a fairly ridiculous role.

Merrily We Roll Along is about two youths and a girl, struggling artists, who meet on their rooftop at dawn, watching Sputnik go by. They gradually achieve success, but variously pay the price imposed by a capitalist society: Composer Franklin sells out to Hollywood; book writer Mary (unhappily in love with him) becomes a drunk; lyricist Charley, an unreconstructed idealist, gets a Pulitzer on his own, but loses his best friend and collaborator.

The slow erosion of the team, in George Furth's libretto from a Kaufman and Hart play, unfolds backward in time, which makes for some heavy dramatic irony. Hal Prince's original 1981 production, with a cast of mostly-unknowns, was a famous botch, and Sondheim has been fiddling with it ever since. What makes the show supremely winning is the fetching score and, in the present case, savvy direction by Christopher Ashley and fine performances from all. Michael Hayden (Franklin) and Miriam Shor (Mary) are pretty terrific, but Raúl Esparza (Charley) is nothing short of sensational. Try to see this one. ■

John Simon's reviews can be read at nymetro.com/archive/simon.

IN BRIEF

Television | John Leonard

- **Mai's America** (AUGUST 6; 10 TO 11:30 P.M.; Channel 13) follows a Vietnamese teenager from Hanoi, where her father is a businessman, to Meridian, Mississippi, as a high-school exchange student who will spend her senior year among self-described rednecks who seem to respond to her curiosity about everything with a lack of interest in anything. But then there's the history teacher. And after that, a transvestite nightclub performer. And finally, not only some sympathetic African-Americans, but an expatriate community of Vietnamese who were on the American side in the war. Marlo Poras films it all for *P.O.V.*

- **Liberty Stands Still** (AUGUST 10; 10 TO 11:45 P.M.; Cinemax) asks us to believe that Linda Fiorentino is the last in a family line of gun manufacturers and weapons dealers; that she would actually marry Oliver Platt, who bribes congressmen and judges to keep the bullets flying; that she would be caught on the street, outside her limo or the theater, long enough for Wesley Snipes to shackle her to a hot-dog stand he's wired with a bomb, and call upon her to repent her part in the gun traffic that kills innocent bystanders like his daughter; and that we would be moved by all this noise to rethink our position on the Second Amendment. Redeemed by the always mesmerizing Fiorentino.

- **The Sid Caesar Collection** (AUGUST 11; 8 to 10 P.M.; Channel 13) features some of the best comedy sketches from *Your Show of Shows*, plus interviews with that remarkable writing team (Woody Allen, Mel Brooks, Larry Gelbart, Danny Simon, Neil Simon, Mel Tolkin), plus such spear-carriers as Carl Reiner, Howard Morris, and Nanette Fabray.

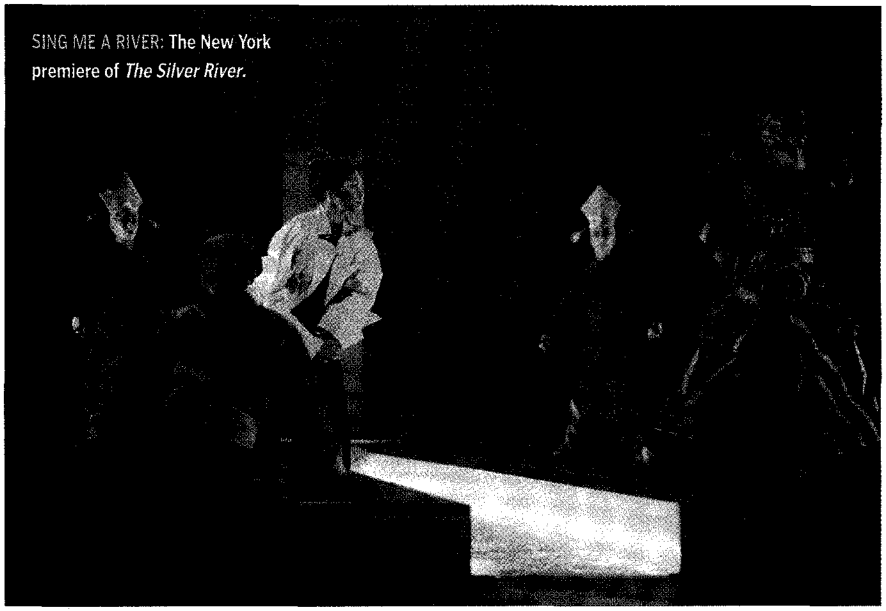
- **First Shot** (AUGUST 11; 8 TO 10 P.M.; TBS) IS the third TBS movie in which Gregory Harrison is the president of the United States and bad people want to do bad things to him and/or members of his family, although they will be foiled by the Secret Service. Mariel Hemingway is the Secret Service agent who derring-does the foiling. The same old militia is back again, this time kidnapping Mariel's husband, and it also bombs the officer's club at an Army base, and quite a lot of clap is trapped. ■

PETER G. DAVIS

Cultural Revolution

At the Lincoln Center Festival, two chamber operas show that Chinese composers have taken a (truly) great leap forward; Riccardo Muti leads a triumphant 9/11 tribute.

AS THE WORLD GETS SMALLER, musical bridges from one country to another seem to become more plentiful as well as easier to cross. And they are being built with more refined tools than were ever used a generation ago. Does anyone remember the Yellow River Concerto? Eugene Ormandy and the Philadelphia Orchestra brought that composed-by-committee monstrosity back from their pioneering trip to China in 1973, and the music's pseudo-Rachmaninoff banality was positively breathtaking. Today, composers reared in China, whether they remain at home or move to the West, write a very different kind of music for the global market, one that blends various cultural influences with far more sophistication and originality.



SING ME A RIVER: The New York premiere of *The Silver River.*

Born in Shanghai and an American resident for more than twenty years, Bright Sheng at 45 is one of that generation's most eloquent voices. The score for his 70-minute chamber opera, **The Silver River**—a Lincoln Center Festival presentation at the John Jay College Theater—is so exquisitely fashioned that one rather regrets David Henry Hwang's self-regarding text, which tends to get in the way of the music. The 5,000-year-old legend of the enduring love between the Goddess-Weaver and a mortal cowherd is a lovely one, symbolically represented by the once-a-year reunion of Vega and Altair as those two stars cross over the Silver River, better known as the Milky Way. Hwang's dramatization of the tale has its ingenious touches—giving the two lovers onstage instrumental counterparts was an especially happy idea—but the arty pretensions of the language are off-putting. And the Golden Buffalo, a wisecracking narrator apparently modeled on Whoopi Goldberg, was a major miscalculation.

But there is always Sheng's gorgeous score to enjoy, a small miracle of economy, invention, and musical integrity that draws on all the resources of a tiny ensemble of violin, clarinet, cello, and percussion augmented by an onstage flute and pipa. The latter, a Chinese version of the medieval lute, and an active battery of percussion supply the Eastern flavor, while the other instruments provide an international touch that conjures up all the color, fantasy, and flair suggested by the story. Add Ong Keng Sen's fluid direction, Christine Jones's poetic set, and an accomplished cast of singers, actors, dancers, and instrumentalists, and *The Silver River* flows magically despite its verbal distractions.

The Silver River
By Bright Sheng

The Night Banquet
By Guo Wenjing
Both operas presented by Lincoln Center Festival (closed).

The Road of Friendship: Ravenna/New York
Concert conducted by Riccardo Muti at Avery Fisher Hall.

UNLIKE BRIGHT SHENG, GUO WENjing, also 45, has elected to remain in China, where he teaches at Beijing's Central Conservatory. His music also freely mixes Western elements with native traditions in ways that would surely have been unthinkable if not impossible for a resident Chinese composer during the Cultural Revolution. I suppose it is a sign of progress that China today, like big government the world over, considers new music not so much a threat as a harmless irrelevancy, and Guo is pretty much left alone to do as he pleases. Over the past decade, he has also emerged as one of the most frequently performed and extravagantly admired Chinese composers in European new-music circles, and that must have definite prestige value back home.

Bartók and Shostakovich are often cited as the Western composers who have most influenced Guo's style, which also draws on indigenous Chinese vocal and instrumental techniques. It all came seamlessly together in the Lincoln Center Festival's presentation of his short chamber opera, **The Night Banquet**, a score that calls to mind George Crumb's feverish nightmare fantasies and washes of spooky instrumental color. Perhaps that's only appropriate for this unusual tale, based on a famous tenth-century Tang-dynasty scroll painting that depicts an upright statesman who deliberately tarnishes his own reputation in order to avoid serving a corrupt emperor. As a sly commentary on contemporary society, *The Night Banquet* perhaps makes its points almost too subtly for Western sensibilities, but it certainly does so with musical gestures of ear-catching clarity and confidence. By cleverly mixing ancient and modern motifs into the stage action, director Chen Shi-Zeng, who created the stunning Lincoln Center production of *The Peony Pavilion* in 1999, certainly gave the audience much to ponder. Best of all, Germany's crackerjack Ensemble Modern played the luminous score with extraordinary virtuosity.

IT USUALLY TAKES MONTHS, EVEN YEARS, TO plan musical events like the one Riccardo Muti conducted at Avery Fisher Hall late last month. This one appeared as if by magic and with virtually no advance fanfare: a full orchestra, chorus, and soloists flown in overnight from Italy's Ravenna Festival to give a free concert in memory of the Twin Towers victims. Seventeen orchestras from eleven different European countries sent their musicians to play Beethoven's "Eroica" symphony under Muti's direction, and one wonders how much time they had to prepare the performance. If that weren't enough, the entire La Scala chorus came along to sing "Va Pensiero" from Verdi's *Nabucco,* not to mention six starry operatic personalities (Barbara Frittoli, Oriana Kurteshi, Marianna Kulikova, Giuseppe Sabbatini, Roberto Frontali, and Natale De Carolis) who supplied the brief solos in the choral finale of Rossini's *William Tell.*

Exactly how this grand and generous gesture was organized is probably a story in itself. Needless to say, the adrenaline was flowing, and the orchestra tore into the "Eroica" as if possessed by both the music and the occasion. Yes, there were the inevitable rough patches, surely due more to jet lag than to any unfamiliarity with the score, but there was also a commitment to the fierce spirit of the symphony that one seldom hears in more measured, coolly considered, carefully rehearsed interpretations. And to conclude with the sublime *William Tell* finale was an inspired stroke that I suspect would occur only to an Italian conductor like Muti, who has this glorious music in his bloodstream. Basically a swirling emotional crescendo built around a simple C-major chord, Rossini's sunburst apotheosis provided precisely the spiritual uplift this special concert required. ■

Peter G. Davis's reviews can be read at nymetro.com/archive/davis.

DANCE **TOBI TOBIAS**

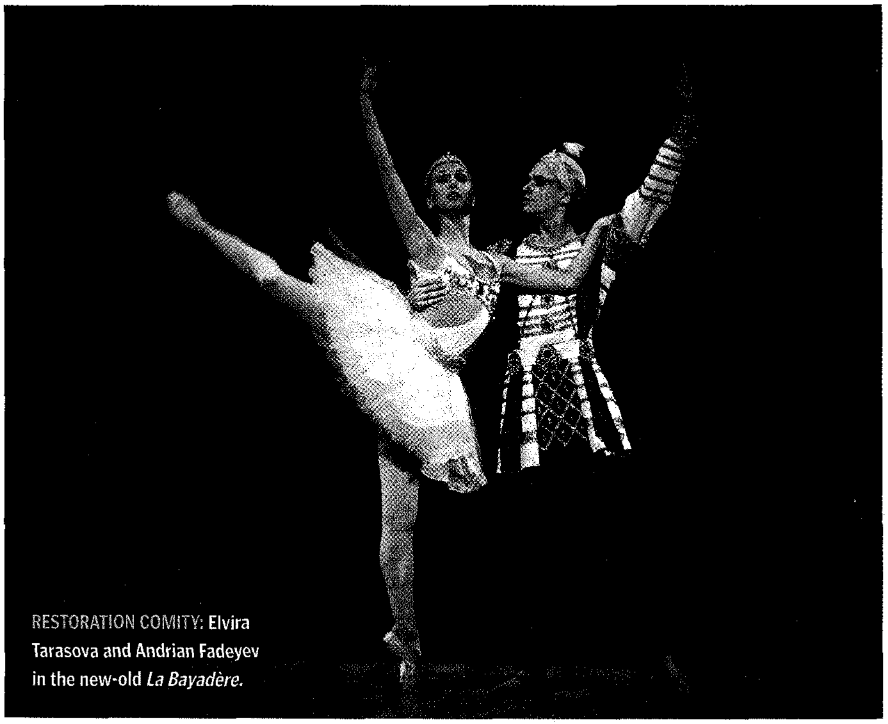
Crown *Jewels*

Showcasing its roster of brilliant ballerinas, the Kirov offers sparkling versions of Petipa and Balanchine.

THE **Kirov Ballet** OPENED ITS two-week run at the Met with a marvelous, grand-scale curiosity—a new-old production of Marius Petipa's 1877 *La Bayadère.* The piece, set to rinky-dink music by Ludwig Minkus, is part travelogue (to the India of the rajahs), part inflamed melodrama; at its heart, oddly, lies a self-contained passage of the most refined and ravishing classicism imaginable. The stagers, led by Sergei Vikharev, made a thoroughgoing investigation of rich archival materials to restore much of the 1900 production (the last one supervised by the choreographer), including a fourth act that had been cannibalized and then jettisoned as well as extended mime passages that read like a heavenly silent movie. In turn, lots—though not all—of the Soviet-era insertions made to beef up the bravura-dance element were banished. The instinct for what should stay and what should go was fallible, and the results, overall, waver between the stuff of the library and the stuff of the theater. I loved the show anyway, all three and three quarters hours of it.

The Soviet-era aesthetic that the new-old *Bayadère* refutes was represented in the New York run by two productions, both deficient in artistic sensibility but clearly serviceable. The Alexander Gorsky revision of Petipa's *Don Quixote,* in its present state little more than a vehicle for kamikaze feats and outlandish local color, was rendered with disarming verve. The Konstantin Sergeyev version of the Petipa-Ivanov *Swan Lake* is a sturdy job, its most grievous flaws the insertion of a vulgar, intrusive Jester and the ridiculous imposition of a happy ending. Still, it's no more wrongheaded than the more recent up-

The Kirov Ballet
At the Metropolitan Opera House.



RESTORATION COMITY: Elvira Tarasova and Andrian Fadeyev in the new-old *La Bayadère.*

PHOTOGRAPH BY STEPHANIE BERGER.

dates our two leading American companies have contrived.

The biggest, brightest news of the engagement was the company's very fine rendition of Balanchine's *Jewels*. Though the twentieth century's most significant choreographer was Kirov-bred, his dance-for-its-own-sake choreography, which evolved fully in America, was anathema to the Soviet mind-set. It has belatedly been recognized and adopted wholesale by his alma mater, providing a language through which the Kirov is becoming contemporary. Ironically, the company does best with the middle segment of *Jewels*—the "American" one, "Rubies," in which the jazzy, showbiz-inflected dancing responds in kind to the cheeky brilliance of its Stravinsky score. The opening, "French" section, "Emeralds," with its subtle musicality and a mood that is all suggestion, still eludes these dancers somewhat. They take naturally, of course, to the closing section, "Diamonds"—the "Russian" one, to Tchaikovsky—where emanations of soul alternate with aristocratic pageantry. Here they're to the manner born. But it's the venture as a whole that's so refreshing and so touching: the Kirov artists' leaving the safe turf they command with pride and glory to explore alien frontiers.

When it comes to the dancers, it can be said that the female corps de ballet is the Kirov's most remarkable star. In the elegiac lakeside scene that concludes *Swan Lake*, this ensemble becomes a living landscape evoking grief and resignation. In the Kingdom of the Shades scene from *Bayadère*, where, for an extraordinary extended passage, these nameless women are the whole show, they are transcendent. Pure, clear, and grand in scale, their dancing feels impelled by a communal vision.

The Kirov certainly has its vision of the ideal ballerina, and Svetlana Zakharova embodies it. Exquisitely proportioned, with a sweetly beautiful face, she's the sublime mistress of adagio work that carries to extremes certain principles of classical dancing—notably suppleness; long, harmonious lines; and the illusion of defying gravity. Unfurling a lovely leg skyward while calmly poised in a preternatural balance, she's a fabulous creature—and an unnerving one. The young Daria Pavlenko (innately more human and dramatic) and Sofia Gumerova (a glorious natural athlete, but deficient in focus, self-confidence, and poetry) are relentlessly being groomed in her image. The loveliest ballerina-in-the making is Natalia Sologub, the epitome of creamy perfection in legato work punctuated with fly-to-the-moon leaps. She possesses a calm that is not imposed but internal, as well as the mystery that lies at the heart of a ballerina's allure. Of the company's two spitfire virtuosas—the soubrette types who can do every trick in the book and then some—the lush, bubbly Irina Golub is more enjoyable than the dry, wiry daredevil Diana Vishneva, who wins on points.

The company's men aren't as impressive as its women. The danseur noble types (long-limbed, elegant, slated to play princes) have merely good, not dazzling, technique, and they lack dramatic presence. Danila Korsuntsev, for instance, bafflingly makes *Swan Lake*'s Siegfried a Mr. Nice Guy, never seriously moved by either the pathos of the ill-fated Odette or the seductive power of the vampirish Odile. The shorter, chunkier set featured in frankly athletic assignments is more distinguished. Anton Korsakov is the most gratifying of them, his dancing marvelously correct and at the same time robust and textured. If he can learn to show pleasure in his superb work, maybe even risk a little abandon, he'll be perfect of his kind.

The Kirov's seriousness about preserving its heritage is evident in its cultivation of the mime and character dancing intrinsic to the nineteenth-century ballets. Vladimir Ponomarev gives an indelible performance in the mime role of *Bayadère*'s High Brahmin, his gesture—large, clear, and deliberately paced so that it "reads" at opera-house distance, yet refined enough to express psychological conflict—is complemented by a signature stride that conveys the character's force and cunning. It's hard to believe this is the same man playing the eponymous Don Quixote—hesitant and frail with age, ecstatic (to the point of madness) in spirit. Like all effective mimes, Ponomarev operates as if he believes in the melodrama or fantasy his character inhabits; this, in turn, persuades *you* to believe *him*.

Galina Rakhmanova is an emblem of the Kirov's fine character-dance tradition. In *Swan Lake*'s Spanish Dance, with its extravagant backbends and fierce heel work, or in *Bayadère*'s aptly named Infernal Dance, with its emphatic rhythms and go-for-broke self-display, she presents herself as a mature woman with an all-out commitment to her ballet subgenre. Though she's only a minute component of the mighty Kirov, she seems to know she's a vital one. ■

Tobi Tobias's reviews can be read at nymetro.com/archive/tobias.

BARRA *Continued from page 17*

Of course, no one doubts that some teams lose money. Some teams *always* lose money. The Philadelphia Phillies are a financial disaster, with just one World Series victory to show for the entire twentieth century, despite nearly 50 years as the only team in baseball's fourth-biggest market. Clearly the Phillies' biggest problem is mismanagement, but there are other teams in smaller markets that legitimately suffer from a comparative lack of revenue.

"No one can deny that baseball makes enough money," says SABR's Doug Pappas. "Last year, Major League Baseball's revenues topped $3.5 billion, with nearly $2 billion going to players' salaries. Clearly that $1.5 billion isn't distributed fairly. The problem is that small-market owners see this as a reason to go to war against the players when they ought to be going to war against the large-market owners."

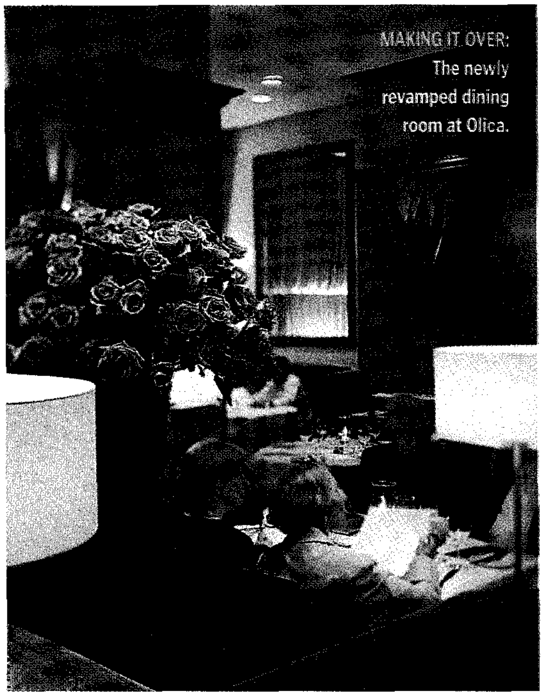
In other words, blame the Yankees. "Let's be careful we don't kill the golden goose," says Yankees announcer John Sterling. "Has anyone noticed how much money the Yankees are already spreading throughout the league?" Sterling has a point. The Yankees are far and away baseball's biggest road attraction, bringing in an average of more than 7,000 extra paying customers *per game* to other Major League ballparks. In six interleague games with the Colorado Rockies and the San Diego Padres, the Yankees were estimated to have sold nearly 150,000 extra tickets and pulled in perhaps $6 million in extra revenues for their hosts. That money, combined with the money the team pays out as its share of the league's "luxury tax," makes the Yankees the biggest revenue distributor in baseball.

The owners don't want to share more of their wealth, or tamper with the arcane, anti-trust-exempt structure of their business in any serious way. Not if they can just squeeze the players. Meanwhile, as the Yankees wait to see how the millions of dollars they already generate will be distributed throughout the rest of baseball, the team finds itself on a strange road to nowhere, playing hard to win in a no-win situation. If they don't win it all, they go down as the most overpaid and overrated team in baseball history. And if they do win, in the eyes of many fans and of their own hometown media, they drive a nail into the coffin of baseball. ■

Trading Spaces

Transforming a staid brasserie into a high-style destination takes more than just a revamped menu, name, and interior. It needs a whole new outlook: something Olica, fortunately, has got.

SINCE MOST RESTAURATEURS are fashion victims, like the rest of us, the complete, full-body makeover is a formidable undertaking, fraught with all sorts of anxiety and peril. The greatest dining establishments age gracefully, of course, like rich dowagers, without a seeming care in the world. The vast majority of restaurants, however, undergo internal makeovers all the time, whether it's with new chefs in the kitchen or a choice of new lighting fixtures behind the bar. It's rare, though, to find a restaurant brave or desperate enough to change its appearance, its menu, and its name simultaneously. It's rarer still when this operation is a success, although that is what seems to have happened at **Olica**, the newly renamed, redesigned, and gastronomically retooled establishment that not so long ago was called L'Actuel, on East 50th Street, off the lobby of the Kimberly Hotel.



MAKING IT OVER: The newly revamped dining room at Olica.

L'Actuel was a sleekly modest, upscale brasserie, but the newly gussied-up Olica (it's the names of the two co-owners' daughters, Olivia and Camille, combined) aims higher than that. It wants to be a destination restaurant in the mold of the other great Francophile grandes dames farther uptown. To this end, a colorful but strange planting of wheatgrass has been placed in the center of the room, and the walls have been hung with folds of gauzy white chiffon. The dinner plates come in eye-catching shapes and sizes, and the light fixtures are covered with pointy red Le Cirque–style shades, which look like flaming carrots or inverted goblin hats. The wines are visible behind modish sheets of wire mesh, and, as with any self-respecting destination joint, there's a glossy book of the resident chef's favorite recipes available for purchase at the bar.

Olica
145 East 50th Street
(212-583-0001).

That resident chef is Jean-Yves Schillinger, the inventive Alsatian gentleman who also ran the kitchen at L'Actuel. Schillinger has kept a few recipes from the old days, like two very delicious varieties of tarte flambée (try the tuna-and-wasabi), plus a cooling tartare made with glistening bits of salmon, quail egg, and Osetra caviar. The best of his new appetizer inventions include a trio of gently seared tuna tournedos flavored with sesame and mustard sauce, and a smooth, mint-colored asparagus soup, ladled over a single poached egg. They were followed to the table by an appropriately dense foie gras torchon crusted with black-pepper jelly, and a mass of chewy fettuccine (folded with asparagus, morels, and truffle oil), which in its richness and heft could easily have passed for an entrée.

With a few exceptions, the main courses at Olica exhibited a similar combination of inventive style and classical technique. On my first visit, I bolted down a hefty, very unsummery portion of crispy seared sweetbreads in a lobster emulsion, then picked at my tablemate's piece of perfectly cooked salmon set in a pool of the greenest herb sauce. The seared scallops were delicious though overpriced ($30 for four); the sea bass was dunked in a slippery sauce flavored with lemongrass, among other disparate ingredients. Both the seared cod (with olives and garlic mashed potatoes) and the John Dory (served with a sweet tomato-and-caper sauce and shrimps covered in a sesame crust) were quite fine. Among more hefty items, however, the chicken breast, set atop a pedestal of couscous, tasted unaccountably of mint syrup, and the beef tournedos I sampled were flavorful but a little dry.

On the evenings I dined there, the eclectic crowd at Olica included several uptown gentlemen wearing natty blue banker's suits, a Sutton Place matriarch with a black eye patch, and a young Lubavitcher couple on what looked to be a blind date. The Lubavitchers were in Olica's snappy new bar area and never made their way into the dining room to sample the solid selection of desserts. Instead of a single crème brûlée, pastry chef Raphaël Sutter has cooked up five different flavors (vanilla being the best, basil by far the worst) served in little cups. There's also a classic rendition of tarte aux pommes and three decent chocolate options, the best of which is the Dôme, a cooling, bittersweet confection shot through with apple marmalade. Like many things about Olica, it's a dish that won't need a makeover anytime soon. ■

Olica, lunch, Monday through Friday, noon to 4 P.M., dinner, Monday through Saturday, 5:30 to 11 P.M. Appetizers, $8–$17; entrées, $23–$30. All major credit cards.

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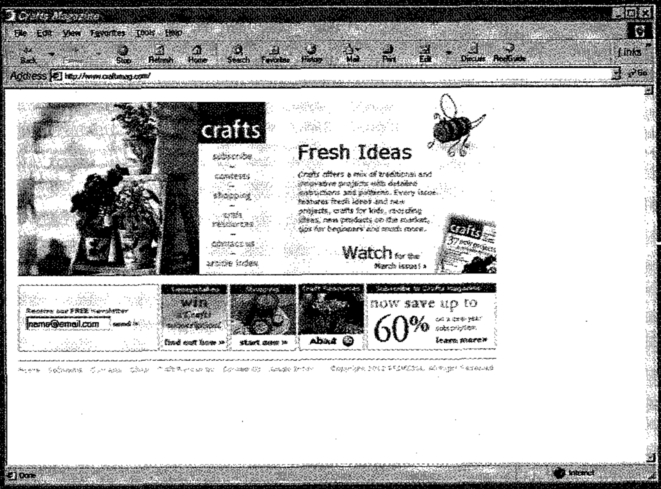
PHOTOGRAPHED BY KENNETH CHEN.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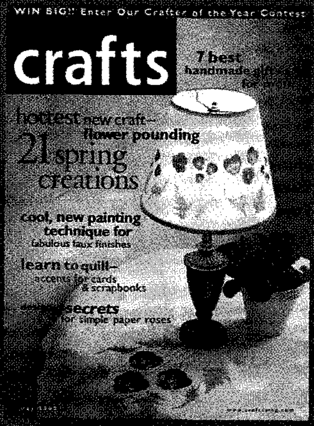
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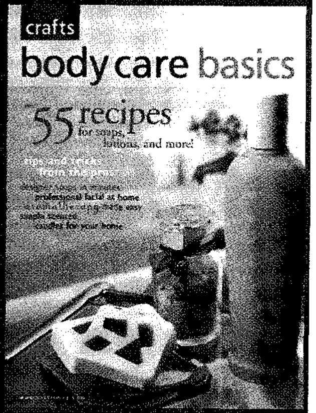
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Movies

Edited by Ben Kaplan

NEW THIS WEEK

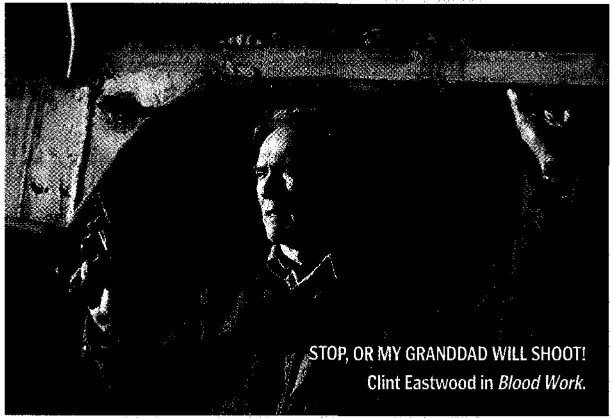
Blood Work
Clint Eastwood directed and stars in this film about a retired FBI profiler who returns to the California streets in search of the Code Killer, the murderer of a man who once saved his life. (1 hr. 32 mins.; R) • Opens 8/9.

The Château
Two young, ignorant Americans, one white (Paul Rudd) and one black (Romany Malco), inherit a huge French château and its large staff, leading to predictable cultural complications. Harmless trifle, shot on digital video, is engaging thanks mainly to Rudd's performance as a crunchy, clueless college boy. Co-starring Sylvie Testud. (1 hr. 32 mins.; R) • Opens 8/9.

The Good Girl
Jennifer Aniston gives a surprising, darkly comic performance as a bored, married thirtysomething retail clerk who strikes up an affair with a brooding, younger co-worker (Jake Gyllenhaal). Director Miguel Arteta's bewitching, moody comedy about dead-end suburban lives manages to make its mundane world mysteriously gorgeous. Co-starring John C. Reilly. (See box.) (1 hr. 34 mins.; R) • Opens 8/7.

Scarlet Diva
Italian movie star Asia Argento directs and stars in this portrait of an international celebrity whose drug-fueled, high-intensity lifestyle brings her despair. High sleaze factor and a certain degree of cinematic street cred (Asia is the daughter of horror maestro Dario) partially mask the film's shallowness, but the rather unpleasant lead character will test many viewers. (1 hr. 31 mins.; NR) • Opens 8/9.

Secret Ballot
A listless soldier (Cyrus Abidi) and an idealistic female election official (Nassim Abdi) travel through a remote Iranian island, collecting its citizens' ballots and coming to terms with one another's differences. Director Babak Payami's meditative comedy isn't so much a laugh riot as a sober, sumptuous discourse on human relations. Deliberate, but rewarding. (1 hr. 45 mins.; G) • Opens 8/9.



STOP, OR MY GRANDDAD WILL SHOOT!
Clint Eastwood in *Blood Work*.

Spy Kids 2: The Island of Lost Dreams
Robert Rodriguez's preteen spies return in this comic adventure that takes three generations of the Cortez family (including Antonio Banderas and Ricardo Montalban, as Banderas's pushy father-in-law) to an island where Steve Buscemi has created pigs that fly (and other species of animal blends). With Mike Judge. (See box.) (1 hr. 40 mins.; PG) • Opens 8/7.

24 Hour Party People
Director Michael Winterbottom's vivid fever dream of the creation of Factory Records, the legendary Manchester music label that put punk and dance legends on the map amid a swirling chaos of artistic pretension and indulgent drug use. Anchored by a terrifically knowing, dour performance from Steve Coogan as the ringmaster of this rock circus. (1 hr. 50 mins.; R) • Opens 8/9.

XXX
Vin Diesel reteams with *The Fast and the Furious* director Rob Cohen in this film about an extreme-sports star who infiltrates the Russian mob. With Samuel L. Jackson and Asia Argento (see *Scarlet Diva* above). (1 hr. 50 mins.; PG-13) • Opens 8/9.

REVIEWS BY BILGE EBIRI

Now Playing

Austin Powers in Goldmember
Mike Myers is still a very funny man, but his Austin Powers doesn't get enough screen time in this third installment of the spoofy hit series. His other creations crowd the action, including Dr. Evil, Fat Bastard, and a Dutch metallurgist named Goldmember who lost his genitalia in a smelting accident and, naturally, wants to take over the world. The film is basically a variety show for people who love potty jokes. Michael Caine is terrific as Austin's spymaster dad in a too-brief cameo. (Rainer; 7/29/02) (1 hr. 22 mins.; PG-13) • 1; 7; 14; 15; 16; 17; 31; 32; 36; 40; 42; 43; 44; 45; 48; 49; 50; 51; 52; 54; 55; 56; 58; 59; 60; 61; 63; 65; 67; 69; 70; 71; 72; 73; 74.

The Bourne Identity
Doug Liman directed this okay thriller about a CIA spy-assassin, played by Matt Damon. (Rainer; 6/24/02) (1 hr. 53 mins.; PG-13) • 12; 16; 17; 29; 30; 39; 55; 61; 64.

The Country Bears
Tepid, family-friendly trifle, based on a Disneyworld attraction, about a band of country-music singing bears who must be reunited in order to save a music hall. (1 hr. 28 mins.; G) • 1; 13; 15; 16; 17; 29; 32; 39; 43; 45; 49; 51; 52; 55; 56; 57; 61; 63; 68; 70; 71; 72; 74.

The Crocodile Hunter: Collision Course
Steve Irwin and wife Terri star as themselves in a fictional adventure about the two trying to save a crocodile. Fans of the TV show could conceivably find this amusing. Conceivably. (1 hr. 29 mins.; PG) • 25.

The Dangerous Lives of Altar Boys
Intriguing little growing-up story about Catholic-school pranksters. Ambitious film intercuts between live action and animated fantasy sequences. With Jodie Foster. (1 hr. 50 mins.; R) • 9.

Divine Secrets of the Ya-Ya Sisterhood
Callie Khouri's frantic slapstick weepie features a gaggle of spirited actresses—including Sandra Bullock, Ellen Burstyn, Maggie Smith, Shirley Knight, and Fionnula Flanagan—carrying on like superannuated Scarlett O'Haras. The yakety-yak quotient is off the charts. (1 hr. 52 mins.; PG-13) • 11; 34.

Eight Legged Freaks
Spiders become monsters in this drive-in-movie throwback starring David Arquette. Directorial debut of Ellory Elkayem. (1 hr. 29 mins.; PG-13) • 7; 17; 43; 44; 45; 51; 60; 61; 68; 69.

★ The Fast Runner
A nearly three-hour Inuit movie, directed by Zacharias Kunuk, based on an ancient legend. Heavy going, but it has at least one sequence—a naked man fleeing his attackers over spring sea ice—that is terrifyingly beautiful. (Rainer; 6/5/02) (2 hrs. 52 mins.; NR) • 6; 17; 29; 38.

Full Frontal
See Rainer, page 55. (1 hr. 41 mins.; R) • 2; 12; 15; 17; 18; 27; 42; 46; 62; 74.

★ Gaza Strip
Vérité documentary follows Palestinians living in the Gaza Strip in early 2001, focusing on an outspoken boy as he comments on everything from Ariel Sharon to international affairs. Naturally compelling subject matter makes it impossible for this not to be powerful. Directed by James Longley. (1 hr. 14 mins.; NR) • 76.

The Good Girl
Please see "New This Week." (1 hr. 34 mins.; R) • 2; 35.

Halloween: Resurrection
Jamie Lee Curtis returns as Michael Myers's oft-endangered sister while Busta Rhymes, Tyra Banks, and Sean Patrick Thomas play contest winners whose prize is a night in Myers's (haunted) childhood home. Directed by Rick (*Halloween 2*) Rosenthal. (1 hr. 31 mins.; R) • 3; 12; 23; 39; 40; 43; 44; 45; Court Street 12; 51; 52; 53; 55; 57; 58; 59; 60; 61; 67; 72; 74.

★ Happy Times
Zhang Yimou's graceful comedy is about a blind girl who is befriended by a fiftyish bachelor who is courting her abusive stepmother. The plot is sentimental but Zhang's depth of feeling makes it Chaplinesque. Zhao Benshan and Dong Jie co-star. (Rainer; 7/29/02) (1 hr. 46 mins.; PG) • 8; 38.

★ I Am Trying to Break Your Heart
Fascinating documentary about the recording of alt-country-rock band Wilco's latest album, and the attendant (not to mention unexpected) emotional and financial infighting and backbiting that came with it. A hypnotic look at a truly American musical creation, and a startling portrait of artistic and corporate chaos. Affection for the band's music not required. (1 hr. 32 mins.; NR) • 4; 47.

The Importance of Being Earnest
The cast, which includes Judi Dench, Rupert Everett, Colin Firth, and Reese Witherspoon, is excellent, but Oliver Parker's movie of Oscar Wilde's great comedy is too broadly directed, with misguided attempts to "open things up." (Rainer; 5/27/02) (1 hr. 34 mins.; PG) • 3; 19.

Insomnia
Chris Nolan's follow-up to *Memento* is about an L.A. cop, played by Al Pacino, who, along with his partner, investigates a murder in a small Alaska town and becomes implicated in the corruption. Robin Williams plays the murder suspect. Pacino is fine, and the Alaska setting is novel, but most of the time it's a standard police procedural. (Rainer; 5/20/02) (1 hr. 37 mins.; NR) • 25.

★ K-19: The Widowmaker
Kathryn Bigelow is a first-rate technician and this movie about an errant Soviet nuclear sub is in some ways comparable to *Das Boot* and *U-571* in the best-submarine-movie sweepstakes. Harrison Ford and Liam Neeson play dueling Russian officers aboard the sub, and they strain their jaw muscles mightily while disporting creditable Russian accents. (Rainer; 7/29/02) (1 hr. 39 mins.; PG-13) • 1; 7; 14; 15; 16; 23; 29; 32; 41; 42; 50; 52; 55; 56; 58; 61; 63; 69; 70; 71; 72; 73; 74.

Ground Rules These synopses, where noted, are condensed versions of reviews by Peter Rainer. Stars (★) denote releases that *New York* recommends, ranging from best-of-the-year picks to worthy curios to flawed movies with one outstanding element. **NOTE: Each review is followed by numbers indicating theaters where the film is playing; a key to theaters begins on page 66.**

PHOTOGRAPH BY MERIE W. WALLACE.

★ The Kid Stays in the Picture
A florid, captivating documentary by Nanette Burstein and Brett Morgen about Hollywood producer Robert Evans, who narrates. The film makes you sentimental for a species of Hollywood rot that doesn't seem to exist anymore. (Rainer; 7/29/02) (1 hr. 33 mins.; R) • 2; 38.

★ The Komediant
This touching Israeli documentary about the life of Jewish stage legend Pesach'ke Burstein re-creates the lost glories of New York's Yiddish theater. (1 hr. 25 mins.; NR) • 64.

Lan Yu
Director Stanley Kwan's tale of the devoted but troubled homosexual relationship between a naïve young man (Liu Ye) and an older trader (Jun Hu) in eighties and nineties Beijing has visual imagination to spare but feels too antiseptic to really hit home. In Mandarin, with English subtitles. (1 hr. 26 mins.; NR) • 8.

Langrishe, Go Down
British director David Jones's 1978 adaptation of the Aidan Higgins novel finally arrives in New York. The film stars Jeremy Irons (in his first major role) as an intellectual who seduces a gone-to-seed aristocrat (Judi Dench) on her estate in thirties Dublin. (1 hr. 45 mins.; NR) • 8.

★ Late Marriage
A marvelous Israeli film from writer-director Dover Kosashvili about a bachelor who has a forbidden affair with a slightly older Moroccan divorcée. (Rainer; 5/27/02) (1 hr. 40 mins.; NR) • 4; 64; 81.

Like Mike
Youngsta rapper Lil' Bow Wow stars in this mindless fluff that could easily be an NBA commercial, but it has a sense of humor, which helps. Co-starring Morris Chestnut. (1 hr. 33 mins.; PG) • 17; 40; 41; 43; 57; 60; 61; 68; 72.

★ Lilo & Stitch
Disney's lovely, funny animated feature is rendered the old-fashioned way, without extensive use of computers. It's about a little Hawaiian girl and the rascally alien she adopts. (Rainer; 7/8/02) (1 hr. 29 mins.; PG) • 11; 23; 43; 51; 53; 57; 58.

Lovely & Amazing
Three very different sisters have to deal with one another's problems when Mom (Brenda Blethyn) goes for a hospital stay. Episodic, uneven tale features good performances but little dramatic weight. (1 hr. 29 mins.; R) • 1; 2; 12; 17; 18; 46; 62.

Martin Lawrence: RunTelDat
The comedy star performs his stand-up routine in front of a Washington, D.C., crowd, focusing on intimate issues including his dealings with the media and celebrity. Lawrence's fans will be pleased to see the comedian in his element after several cinematic misfires, though there's little doubt that his material lacks its original edge. (1 hr. 11 mins.; R) • 1; 11; 15; 16; 23; 32; 39; 40; 41; 43; 44; 45; 48; 51; 53; 54; 55; 58; 59; 60.

The Master of Disguise
Dana Carvey plays a waiter who relies on his uncanny knack for mimicry to help save his parents and recover the world's stolen treasures. With Jennifer Esposito; directorial debut of Perry Andelin. (1 hr. 36 mins.; PG) • 1; 11; 13; 15; 16; 17; 29; 32; 39; 43; 45; 51; 55; 56; 57; 60; 63; 68; 71; 72; 74.

★ Me Without You
Two best friends (Michelle Williams and Anna Friel) living in England over three decades cope with the confusions of adolescence, followed by the frustrations of adulthood, while musical styles and the culture at large transform around them. A genuinely star-making performance by *Dawson's Creek* regular Williams. (1 hr. 47 mins.; R) • 3; 20.

★ Men in Black 2
A knockoff sequel to the original, and mostly as enjoyable. Will Smith and Tommy Lee Jones are the Ray-Banned team out to save the planet. Lara Flynn Boyle and Rip Torn co-star. (Rainer; 7/8/02) (2 hrs. 7 mins.; PG-13) • 1; 7; 14; 15; 16; 17; 32; 34; 36; 39; 40; 43; 44; 45; 51; 52; 54; 55; 58; 60; 61; 67; 69; 70; 72; 73; 74.

Merci Pour le Chocolat
Delicate, absorbing thriller from French New Wave legend Claude Chabrol about a young woman (Anna Mouglalis) who suspects she may have been switched at birth and finds the acclaimed pianist who might be her father, only to discover a strange relationship between the man and his doting second wife (Isabelle Huppert). (1 hr. 39 mins.; NR) • 5.

★ Minority Report
Steven Spielberg's visionary sci-fi movie, starring Tom Cruise as a futuristic cop in a world where murders can be predicted in advance, has a bleached-out look that practically singes your eyeballs. Several sequences, including one involving mechanical spiders, are as vivid as anything Spielberg has ever done, but overall it's a chilly experience, a futuro film noir that takes itself too seriously. (Rainer; 7/8/02) (2 hrs. 10 mins.; PG-13) • 1; 11; 12; 17; 27; 29; 35; 43; 51; 55; 58; 61; 69; 72; 74.

★ Monsoon Wedding
Mira Nair's giddy movie about the preparations for an arranged marriage in New Delhi is an entertaining pastiche of Bombay movie-musical nuttiness and *Father of the Bride*. (Rainer; 3/4/02) (1 hr. 53 mins.; R) • 9.

Mr. Deeds
Adam Sandler stars in this wan, loosely reworked updating of Frank Capra's *Mr. Deeds Goes to Town*. Winona Ryder and John Turturro, in a funny turn as a Spanish butler, co-star. (Rainer; 6/17/02) (1 hr. 37 mins.; PG-13) • 11; 16; 23; 39; 43; 45; 51; 52; 55; 58; 61; 66; 68; 71; 72.

My Big Fat Greek Wedding
Innocuous comedy about the thirtysomething Toula, who is getting too old to marry, at least by her Greek family's standards. When a decidedly un-Greek Mr. Right enters her life, things get even worse. (1 hr. 59 mins.; PG) • 1; 3; 12; 17; 29; 30; 42; 49; 62; 74.

My Wife Is an Actress
Writer-director Yvan Attal also stars in his directorial debut, playing a sportswriter obsessed with his movie-star wife's fidelity. With Charlotte Gainsbourg; in French, with English subtitles. (1 hr. 33 mins.; R) • 2; 62.

Never Again
A single, middle-aged pianist (Jeffrey Tambor) and a frustrated divorcée (Jill Clayburgh) meet by chance and proceed, carefully, to fall in love. But director Eric Schaeffer's romantic comedy is too enamored of its own maturity to really make an impression. (1 hr. 37 mins.; R) • 62; 64.

★ Notorious C.H.O.
A mostly sidesplitting filmed record of a stand-up performance in Seattle by Margaret Cho, a great bawd. (Rainer; 7/8/02) (1 hr. 35 mins.; R) • 6; 12.

★ The Piano Teacher
Michael Haneke's movie—about a Viennese piano instructor (Isabelle Huppert) in a prestigious conservatory whose lust for an adoring student turns into a sadomasochistic folie à deux—is not a likable film, but Haneke has a genuine gift for cauterizing experience onscreen. (Rainer; 4/8/02) (2 hrs. 10 mins.; NR) • 4.

The Powerpuff Girls Movie
By-the-numbers animated film brings little new to the table, but it will definitely appeal to the immensely popular (but still somehow cultish) Cartoon Network show's many fans. (1 hr. 21 mins.; PG) • 17.

★ Read My Lips
Writer-director Jacques Audiard's crime thriller is about an ex-con (Vincent Cassell) who teams with a lovelorn secretary (Emmanuelle Devos) who is near-deaf and is an expert at reading lips—an invaluable talent for the heist they pull off. Should be better than it is, but watchable, and Devos is compelling. In French, with English subtitles. (Rainer; 7/15/02) (1 hr. 55 mins.; NR) • 3; 26; 47; 62.

Reign of Fire
Rob (*The X-Files*) Bowman's film stars Matthew McConaughey as an American in post-apocalyptic England who fights fire-breathing dragons alongside Christian Bale. (1 hr. 45 mins.; PG-13) • 13; 15; 16; 17; 29;

Opening

The Kids Stay in the Picture

"Reverse everything," says Robert Rodriguez, the writer, director, production designer, composer, and everything else of **Spy Kids 2**, on how to make a special-effects summer movie feel easy and light. "You want a big movie, spend less. You want a blockbuster, mix and edit it in your garage." For the sequel to his 2001 smash about pint-size sleuths (Alexa Vega and Daryl Sabara, pictured), Rodriguez wore ten hats, and even hired his three kids as stuntmen. "That was to be certain everything was safe," Rodriguez says. The third of ten children, Rodriguez helped the independent-film movement along in the early nineties with *El Mariachi*, but says all of his edgy earlier work was just practice for his family fare. "I started making films when I was 12 and only had my younger brothers and sisters for actors," Rodriguez says. "Kids are underdogs, it's unexpected—I always knew these movies would be big. I just couldn't make them until I learned filmmaking first." Opens August 7.

PHOTOGRAPH BY RICO TORRES.

39; 43; 45; Court Street 12; 51; 52; 55; 56; 57; 58; 60; 61; 72.

★ Road to Perdition
As Michael Sullivan, Tom Hanks gives a powerful, uncharacteristically reined-in performance as a Chicago hit man during the Depression in this glum, portentous drama directed by Sam Mendes, his first film since *American Beauty*. Paul Newman plays (expertly) the mob boss who has been like a father to Michael. Inevitably they are fated to square off against each other. The film is about fathers and sons, and we are supposed to see in Michael Sullivan and his young son Michael Jr. (Tyler Hoechlin) the road not only to perdition but to redemption. The mythic and the sentimental here make for a strange and not always satisfying mix. Jude Law, with rotted teeth and thinned hair, has a supporting role as a crime-scene photographer–hit man. (Rainer; 7/15/02) (1 hr. 59 mins.; R) • 1; 7; 14; 15; 16; 22; 23; 28; 32; 37; 42; 43; 45; 46; 49; 51; 52; 55; 58; 60; 61; 68; 69; 70; 71; 72.

Scooby-Doo
Everything you worried it might be: unflinchingly weird, hopelessly pandering, and unintentionally terrifying. (1 hr. 23 mins.; PG) • 58.

Sex and Lucía
Spanish filmmaker Julio Medem's tale about a Madrid waitress (Paz Vega) retreating to a mysterious island to recall her love affair with a now-dead boyfriend (Tristan Ulloa) is a lush, feverish kaleidoscope of elemental imagery, explicit sex, heightened emotions, and narrative confusion. In Spanish, with English subtitles. (2 hrs. 8 mins.; NR) • 6.

Signs
See Rainer, page 55. (1 hr. 22 mins.; PG-13) • 1; 11; 12; 15; 16; 18; 23; 24; 27; 37; 40; 42; 43; 44; 49; 50; 51; 55; 56; 58; 60; 61; 65; 68; 69; 70; 71; 72; 73; 74.

★ Songs From the Second Floor
Unnervingly hilarious series of surreal vignettes occurring one evening in an unspecified city. None of it makes sense, but that doesn't seem to matter in director Roy Andersson's oblique, unsettling worldview. (1 hr. 38 mins.; NR) • 9.

Spider-Man
Sam Raimi's movie is fairly routine in its exploits and graphic design, but it has, in Tobey Maguire, a likable and sympathetic actor we at least can identify with. (Rainer; 5/4/02) (2 hrs. 1 min.; PG-13) • 11.

Spy Kids 2
Please see "New This Week." (1 hr. 40 mins.; PG) • 13; 27; 36; 54.

★ Star Wars: Episode II—Attack of the Clones
Much better than the previous *Star Wars* installment, *The Phantom Menace*, though not up to the first two, *Star Wars* and *The Empire Strikes Back*. This new George Lucas episode is too somber by half, but there are a few sequences that are as exciting as anything in the series. (Rainer; 5/20/02) (2 hrs. 12 mins.; PG) • 17.

★ Stuart Little 2
Stuart Little, the lovable mouse voiced by Michael J. Fox, falls in love with a bird (voiced by Melanie Griffith), then comes to her rescue, in Rob Minkoff's live-action and CGI sequel to his 1999 smash. Also starring Nathan Lane. (1 hr. 25 mins.; PG) • 1; 11; 16; 23; 33; 34; 40; 42; 43; 44; 45; 48; 49; 51; 52; 55; 58; 60; 63; 68; 70; 71; 72; 73.

Sunshine State
A pokey intergenerational drama about two racially divided communities on Plantation Island in modern-day Florida. The usual John Sayles mix of torpor and talent prevails here. Best in the cast is Edie Falco, playing the itchy, dissatisfied owner of a coffee shop. (Rainer; 6/24/02) (2 hrs. 21 mins.; PG-13) • 11; 38.

★ Tadpole
Fun, frivolous Sundance award-winner about a precocious 15-year-old (Aaron Stanford) who is in love with *his stepmother (Sigourney Weaver) and winds up* having an affair with her best friend (Bebe Neuwirth). Packed with some of the year's best performances, including newcomer Stanford, veterans Weaver and Neuwirth, and—don't laugh—John Ritter. (1 hr. 58 mins.; PG-13) • 6; 38.

★ 13 Conversations About One Thing
Three of the four vignettes are so-so, but the one starring Alan Arkin as a poor soul who is enraged by the happiness of one of his co-workers is marvelous. Arkin has never been better. Directed and co-written by Jil Sprecher. (Rainer; 6/3/02) (1 hr. 42 mins.; R) • 8.

Unfaithful
Adrian Lyne's glossy, depthless adultery drama stars Richard Gere, in a deliberately sexless performance that effectively cancels out his appeal, and Diane Lane as his roving wife. (Rainer; 5/13/02) (2 hrs. 17 mins.; R) • 17.

Who Is Cletis Tout?
Convoluted *Pulp Fiction* wannabe about two convicts (Christian Slater and Richard Dreyfuss) looking for a hidden stash of diamonds. Overzealous plotting and characterization by writer-director Chris Ver Weil shows ambition to spare but also drains the film of any interest. (1 hr. 33 mins.; R) • 3; 17; 20.

★ Y Tu Mamá También
Alfonso Cuarón's road movie is the funniest and freshest sex comedy of its kind since Bertrand Blier's *Going Places*. Two teenage Mexican boys set out for the beach with the disaffected wife of a cousin of theirs, played by Maribel Verdú as a mixture of slut and angel of mercy. (Rainer; 3/18/02) (1 hr. 45 mins.; NR) • 6.

Spotlight

Good Grief

Director **Miguel Arteta** had a simple instruction for Jennifer Aniston, the star of his melancholy new comedy *The Good Girl*. "Be as pathetic as you can," Arteta (pictured, with Aniston) told the *Friends* star, who plays a dowdy retail-store clerk in the throes of an affair. "If it doesn't feel like you're jumping chest-first into an empty pool, then something is wrong." Arteta, 37, who rose to prominence with *Chuck & Buck*, a wickedly creepy but oddly sentimental tale of obsession, was born in Puerto Rico, grew up in Costa Rica, and discovered filmmaking at boarding school in Boston. "People reacted more to my short films than to my broken English," he says. After a brief stint at Harvard, he moved to L.A. and in 1997 made *Star Maps*, a Sundance hit about an actor dragged into whoredom by his father, who runs a male prostitution ring. "It was a very personal film," he says. "Trying to make it in Hollywood, for me, was a chance to deal with the anger about how I was brought up. We were a displaced family and as a result ended up being alienated—at least, I did." *Star Maps* also introduced him to Mike White, who's since written the dark, touching scripts to *Chuck & Buck* and *The Good Girl*. "Mike writes movies about lovingly misguided and unlikely heroes," Arteta says. "When he gave me the scripts, he said, 'You're the only person I know depressed enough to make these films.' " But aren't they supposed to be comedies? "I know, but that's what the independent-film scene needs," Arteta says. "My films can be entertaining and fun, but they also must reflect who I am." *The Good Girl* opens August 7. B.K.

Manhattan

Below 14th Street

1. Battery Park City Cinema
102 North End Ave. (212-945-3418) • Austin Powers in Goldmember; The Country Bears; K-19: The Widowmaker; Lovely & Amazing; Martin Lawrence: RunTelDat; The Master of Disguise; Men in Black 2; Minority Report; My Big Fat Greek Wedding; Road to Perdition; Signs; Stuart Little 2

2. CC Angelika Film Center
18 W. Houston St. (212-995-2000) • Full Frontal; The Good Girl; The Kid Stays in the Picture; Lovely & Amazing; My Wife Is an Actress

3. CC Village East
189 Second Ave. (212-529-6799) • Enigma; Halloween: Resurrection; The Importance of Being Earnest; Me Without You; My Big Fat Greek Wedding; Read My Lips; Who Is Cletis Tout?

4. Cinema Village
22 E. 12th St. (212-924-3363) • I Am Trying to Break Your Heart; Late Marriage; The Piano Teacher

5. Film Forum
209 W. Houston St. (212-727-8110) • Merci Pour le Chocolat; Metropolis (See also "Museums, Societies, Etc.")

6. Landmark Sunshine Cinema
143 E. Houston St. (212-358-7709) • The Fast Runner; Notorious C.H.O.; Sex and Lucía; Tadpole; Y Tu Mamá También (See also "Museums, Societies, Etc.")

7. Loews Village
66 Third Ave. (212-50-LOEWS#952) • Austin Powers in Goldmember; Eight Legged Freaks; K-19: The Widowmaker; Men in Black 2; Road to Perdition

8. Quad Cinema
34 W. 13th St. (212-255-8800) • Happy Times; Lan Yu; Langrishe, Go Down; 13 Conversations About One Thing

9. The Screening Room
54 Varick St. (212-334-2100) • The Dangerous Lives of Altar Boys; Monsoon Wedding; Songs From the Second Floor

10. Two Boots Pioneer Theater
155 E. 3rd St. (212-212-254-3300) • Metropolis

11. UA Union Square
13th St. and Broadway (212-253-2225) • Divine Secrets of the Ya-Ya Sisterhood; Lilo & Stitch; Martin Lawrence: RunTelDat; The Master of Disguise; Minority Report; Mr. Deeds; *Signs; Spider-Man; Stuart Little 2; Sunshine State*

PHOTOGRAPH BY DALE ROBINETTE.

14th–41st Streets

12. Clearview's Chelsea
260 W. 23rd St. (212-777-FILM#597) • The Bourne Identity; Full Frontal; Halloween: Resurrection; Lovely & Amazing; Minority Report; My Big Fat Greek Wedding; Notorious C.H.O.; Signs

13. Clearview's Chelsea West
333 W. 23rd St. (212-777-FILM#614) • The Country Bears; The Master of Disguise; Reign of Fire; Spy Kids 2

14. Loews 19th St. East
890 Broadway, at 19th St. (212-50-LOEWS#858) • Austin Powers in Goldmember; K-19: The Widowmaker; Men in Black 2; Road to Perdition

15. Loews 34th St. Theatre
312 W. 34th St. (212-244-8850) • Austin Powers in Goldmember; The Country Bears; Full Frontal; K-19: The Widowmaker; Martin Lawrence: RunTelDat; The Master of Disguise; Men in Black 2; Reign of Fire; Road to Perdition; Signs

16. Loews Kips Bay Theatre
550 Second Ave., at 32nd St. (212-50-LOEWS#558) • Austin Powers in Goldmember; The Bourne Identity; The Country Bears; K-19: The Widowmaker; Martin Lawrence: RunTelDat; The Master of Disguise; Men in Black 2; Mr. Deeds; Reign of Fire; Road to Perdition; Signs; Stuart Little 2

42nd–60th Streets

17. AMC Empire 25 Theatres
234 W. 42nd St. (212-398-3939) • Austin Powers in Goldmember; The Bourne Identity; The Country Bears; Eight Legged Freaks; The Fast Runner; Full Frontal; Like Mike; Lovely & Amazing; The Master of Disguise; Men in Black 2; Minority Report; My Big Fat Greek Wedding; The Powerpuff Girls Movie; Reign of Fire; Star Wars: Episode II—Attack of the Clones; Unfaithful; Who Is Cletis Tout?

18. CC Cinemas 1, 2, 3
1001 Third Ave., at 60th St. (212-753-6022) • Full Frontal; Lovely & Amazing; Signs

19. CC Eastside Playhouse
919 Third Ave., nr. 55th St. (212-755-3020) • The Importance of Being Earnest

20. CC Sutton
205 E. 57th St. (212-759-1411) • Me Without You; Who Is Cletis Tout?

21. Clearview's 59th Street East
239 E. 59th St. (212-777-FILM#615) • The Sum of All Fears

22. Clearview's Ziegfeld
141 W. 54th St. (212-777-FILM#602) • Road to Perdition

23. Loews 42nd Street E Walk
42nd St. at Eighth Ave. (212-50-LOEWS#572) • Halloween: Resurrection; K-19: The Widowmaker; Lilo & Stitch; Martin Lawrence: RunTelDat; Mr. Deeds; Road to Perdition; Signs; Stuart Little 2

24. Loews Astor Plaza
44th St. at Eighth Ave. (212-50-LOEWS#699) • Signs

25. Loews State
1540 Broadway, nr. 45th St. (212-50-LOEWS#901) • The Crocodile Hunter: Collision Course; Insomnia; Undercover Brother

26. Paris Theatre
4 W. 58th St. (212-688-3800) • Read My Lips

61st Street and Above, East Side

27. CC 86th St. East
210 E. 86th St. (212-777-FILM#763) • Full Frontal; Minority Report; Signs; Spy Kids 2

28. Clearview's Beekman
1254 Second Ave., nr. 65th St. (212-777-FILM#606) • Road to Perdition

29. Clearview's First & 62nd St.
400 E. 62nd St. (212-777-FILM#957) • The Bourne Identity; The Country Bears; The Fast Runner; K-19: The Widowmaker; The Master of Disguise; Minority Report; My Big Fat Greek Wedding; Reign of Fire

30. Clearview's Park and 86th St.
125 E. 86th St. (212-777-FILM#604) • The Bourne Identity; My Big Fat Greek Wedding

31. Loews 72nd St. East
1230 Third Ave., nr. 72nd St. (212-50-LOEWS#704) • Austin Powers in Goldmember

32. Loews Orpheum 7
1538 Third Ave., at 86th St. (212-50-LOEWS#964) • Austin Powers in Goldmember; The Country Bears; K-19: The Widowmaker; Martin Lawrence: RunTelDat; The Master of Disguise; Men in Black 2; Road to Perdition

33. UA East
1629 First Ave., at 85th St. (212-249-5100) • Stuart Little 2

34. UA Gemini
1210 Second Ave., at 64th St. (212-832-1670) • Divine Secrets of the Ya-Ya Sisterhood; Men in Black 2; Stuart Little 2

61st Street and Above, West Side

35. Clearview's 62nd and Broadway
1871 Broadway, at 62nd St. (212-777-FILM#864) • The Good Girl; Minority Report

36. Clearview's Metro Cinema
2626 Broadway, nr. 99th St. (212-777-FILM#609) • Austin Powers in Goldmember; Men in Black 2; Spy Kids 2

37. Clearview's Olympia
2770 Broadway, nr. 106th St. (212-777-FILM#613) • Road to Perdition; Signs

38. Lincoln Plaza Cinemas
30 Lincoln Plaza, on Broadway nr. 62nd St. (212-757-2280) • The Fast Runner; Happy Times; The Kid Stays in the Picture; Sunshine State; Tadpole

39. Loews 84th Street
2310 Broadway, at 84th St. (212-50-LOEWS#701) • The Bourne Identity; The Country Bears; Halloween: Resurrection; Martin Lawrence: RunTelDat; The Master of Disguise; Men in Black 2; Mr. Deeds; Reign of Fire

40. Magic Johnson Harlem USA
300 W. 125th St. (212-665-8733) • Austin Powers in Goldmember; Halloween: Resurrection; Like Mike; Martin Lawrence: RunTelDat; Men in Black 2; Signs; Stuart Little 2

41. Nova
3589 Broadway, nr. 147th St. (212-862-5728) • K-19: The Widowmaker; Like Mike; Martin Lawrence: RunTelDat

42. Sony Lincoln Square
1998 Broadway, at 68th St. (212-50-LOEWS#638) • Austin Powers in Goldmember; Full Frontal; K-19: The Widowmaker; My Big Fat Greek Wedding; Road to Perdition; Signs; Stuart Little 2

Bronx

43. Bay Plaza
2210 Bartow Ave., behind Bay Plaza Mall (718-777-FILM#833) • Austin Powers in Goldmember; The Country Bears; Eight Legged Freaks; Halloween: Resurrection; Like Mike; Lilo & Stitch; Martin Lawrence: RunTelDat; The Master of Disguise; Men in Black 2; Minority Report; Mr. Deeds; Reign of Fire; Road to Perdition; Signs; Stuart Little 2

44. Concourse Plaza
214 E. 161th St. (718-588-8800) • Austin Powers in Goldmember; Eight Legged Freaks; Halloween: Resurrection; Martin Lawrence: RunTelDat; Men in Black 2; Signs; Stuart Little 2

45. Whitestone
2505 Bruckner Blvd., at Hutchinson River Pkwy. (718-409-9030) • Austin Powers in Goldmember; The Country Bears; Eight Legged Freaks; Halloween: Resurrection; Martin Lawrence: RunTelDat; The Master of Disguise; Men in Black 2; Mr. Deeds; Reign of Fire; Road to Perdition; Stuart Little 2

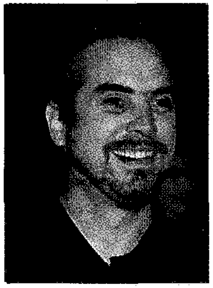
Brooklyn

46. BAM Rose Cinemas
30 Lafayette Ave. (718-623-2770) • Full Frontal; Lovely & Amazing; Road to Perdition (See also "Museums, Societies, Etc.")

47. Brooklyn Heights Pavilion
70 Henry St. (718-369-0838) • I Am Trying to Break Your Heart; Read My Lips

48. Canarsie
9310 Ave. L, at E. 93rd St. (718-251-0700) • Austin Powers in Goldmember; Martin Lawrence: RunTelDat; Stuart Little 2

49. Cobble Hill Cinema
265 Court St. (718-596-9113) • Austin Powers in Goldmember; The Country Bears; My Big Fat Greek Wedding; Road to Perdition; Signs; Stuart Little 2



RECONSTRUCTING HARRY Warner Bros. has found a director for the third installment of its Harry Potter franchise, *Harry Potter and the Prisoner of Azkaban*. **Alfonso Cuarón**, the Mexican director whose steamy hit *Y Tu Mamá También* raised eyebrows in American theaters last year, will be directing the film, scheduled for production in early 2003. Wary parents may take comfort in the fact that Cuarón's expertise isn't limited to exposing manly bits; he's also directed kid-friendly fare like *Great Expectations* and *A Little Princess*.

O BROTHER, WHAT'S NEXT? *Variety* reports that **Joel** and **Ethan Coen** have taken on another project (the two are currently filming *Intolerable Cruelty* with **George Clooney** and **Catherine Zeta-Jones**), a musical for the big screen written by **John Turturro** entitled *Romance and Cigarettes*. The brothers will produce the film—neither has committed to direct as of yet—which is a family story set in Bensonhurst. Actors reportedly in talks include **James Gandolfini**, **Susan Sarandon**, **Steve Buscemi**, and **Christopher Walken**.

THE MIGHTY PENN Sean Penn will star in *The Assassination of Richard Nixon* for the New York–based production company Open City Films. He'll play a down-on-his-luck salesman headed for desperate measures (like the title activity) when his pursuit of the American Dream proves to be a failure. **Niels Mueller**, best known for co-writing Miramax's recent *Tadpole*, makes his directorial debut.

DENNIS, MENACED Dennis Quaid (fresh from the surprise success of *The Rookie*) and **Sharon Stone** (in her first big film since 1999's *The Muse*) have signed on to star in a thriller for Touchstone Pictures. The film, with a working title of *Cold Creek Manor*, follows a couple as they move to their dream country house, only to find themselves at the mercy of the home's former owner, a redneck ex-con to be played by **Stephen Dorff. Mike Figgis** (*Timecode, Leaving Las Vegas*) will direct.

SARA CARDACE

PHOTOGRAPHS BY ROBIN PLATZER/TWIN IMAGES.

50. Kent Triplex
Coney Island Ave. at Ave. H (718-338-3371) • Austin Powers in Goldmember; K-19: The Widowmaker; Signs

51. Linden Boulevard Multiplex
Linden Blvd. and Eldert Lane (718-277-0303) • Austin Powers in Goldmember; The Country Bears; Eight Legged Freaks; Halloween: Resurrection; Lilo & Stitch; Martin Lawrence: RunTelDat; The Master of Disguise; Men in Black 2; Minority Report; Mr. Deeds; Reign of Fire; Road to Perdition; Signs; Stuart Little 2

52. Pavilion
188 Prospect Park West (718-369-0838) • Austin Powers in Goldmember; The Country Bears; Halloween: Resurrection; K-19: The Widowmaker; Men in Black 2; Mr. Deeds; Reign of Fire; Road to Perdition; Stuart Little 2

53. Pavilion Flatbush
314 Flatbush Ave. (718-596-7070) • Halloween: Resurrection; Lilo & Stitch; Martin Lawrence: RunTelDat

54. Ridgewood
55-27 Myrtle Ave., at Putnam Ave. (718-821-5993) • Austin Powers in Goldmember; Martin Lawrence: RunTelDat; Men in Black 2; Spy Kids 2

55. UA Movies at Sheepshead Bay
3907 Shore Pkwy., off Exit 9 at Belt Pkwy. (718-615-1700) • Austin Powers in Goldmember; The Bourne Identity; The Country Bears; Halloween: Resurrection; K-19: The Widowmaker; Martin Lawrence: RunTelDat; The Master of Disguise; Men in Black 2; Minority Report; Mr. Deeds; Reign of Fire; Road to Perdition; Signs; Stuart Little 2

Queens

56. Centre Sunnyside
42-17 Queens Blvd. (718-361-6869) • Austin Powers in Goldmember; The Country Bears; K-19: The Widowmaker; The Master of Disguise; Reign of Fire; Signs

57. Cinemart
106-03 Metropolitan Ave., at 72nd Rd., Forest Hills (718-261-2244) • The Country Bears; Halloween: Resurrection; Like Mike; Lilo & Stitch; The Master of Disguise; Reign of Fire

58. College Point Multiplex
28-55 Ulmer St., Whitestone (718-886-4900) • Austin Powers in Goldmember; Halloween: Resurrection; K-19: The Widowmaker; Lilo & Stitch; Martin Lawrence: RunTelDat; Men in Black 2; Minority Report; Mr. Deeds; Reign of Fire; Road to Perdition; Scooby-Doo; Signs; Stuart Little 2

59. Jackson Triplex
82nd St. at Roosevelt Ave. (718-478-6777) • Austin Powers in Goldmember; Halloween: Resurrection; Martin Lawrence: RunTelDat

60. Jamaica Multiplex Cinema
1 Jamaica Center, at Jamaica Ave. and Parsons Blvd. (718-291-9400) • Austin Powers in Goldmember; Eight Legged Freaks; Halloween: Resurrection; Like Mike; Martin Lawrence: RunTelDat; The Master of Disguise; Men in Black 2; Reign of Fire; Road to Perdition; Signs; Stuart Little 2

61. Kaufman Astoria Cinema
38th St. at 35th Ave. (718-786-2020) • Austin Powers in Goldmember; The Bourne Identity; The Country Bears; Eight Legged Freaks; Halloween: Resurrection; K-19: The Widowmaker; Like Mike; Men in Black 2; Minority Report; Mr. Deeds; Reign of Fire; Road to Perdition; Signs

62. Kew Gardens Cinemas
81-05 Lefferts Blvd. (718-441-9835) • Full Frontal; Lovely & Amazing; My Big Fat Greek Wedding; My Wife Is an Actress; Never Again; Read My Lips

63. Main Street Cinemas
72-66 Main St. (718-263-4828) • Austin Powers in Goldmember; The Country Bears; K-19: The Widowmaker; The Master of Disguise; Stuart Little 2

64. North Shore Towers
27-10 Grand Central Pkwy., Floral Park (718-229-7702) • The Bourne Identity; The Komediant; Late Marriage; Never Again

65. Plaza
103-14 Roosevelt Ave., at 103rd St., Corona (718-639-0012) • Austin Powers in Goldmember; Signs

66. UA Brandon Cinema
70-20 Austin St., Forest Hills (718-544-1020) • Mr. Deeds

Festival

Tales of the City

There may be a hip-hop ethos all over **The Sixth Annual Urbanworld Film Festival**, most explicitly in *Paid in Full*, about the mid-eighties crack wars in Harlem, and *Biggie & Tupac*, Nick (*Kurt and Courtney*) Broomfield's documentary about the unsolved rap-star murders. But throughout the 50 films competing for documentary, dramatic, and short-film prizes, rhythm and blues is the prevailing soundtrack. The festival's African-American, Latino, and Asian films include *Pleasure and Pain*, a documentary about musician Ben Harper; *Life on Christopher St.*, a doc about homosexual street thugs in the West Village (pictured); and *G*, a tearjerker set in the Hamptons about a music mogul who pines for his—married—college flame. Begins August 7. (See "Museums, Societies, Etc.")

PHOTOGRAPH COURTESY OF URBANWORLD FILM FESTIVAL.

67. UA Crossbay
94-11 Rockaway Blvd., at Woodhaven Blvd., Ozone Park (718-848-1738) • Austin Powers in Goldmember; Halloween: Resurrection; Men in Black 2

68. UA Crossbay II
92-10 Rockaway Blvd., at 93rd St., Ozone Park (718-641-5330) • The Country Bears; Eight Legged Freaks; Like Mike; The Master of Disguise; Mr. Deeds; Road to Perdition; Signs; Stuart Little 2

69. UA Midway
108-22 Queens Blvd., at 71st Ave., Forest Hills (718-544-5545) • Austin Powers in Goldmember; Eight Legged Freaks; K-19: The Widowmaker; Men in Black 2; Minority Report; Road to Perdition; Signs

70. UA Movieworld
242-02 61st Ave., off Exit 31, Douglaston (718-423-7200) • Austin Powers in Goldmember; The Country Bears; K-19: The Widowmaker; Men in Black 2; Road to Perdition; Signs; Stuart Little 2

Staten Island

71. Atrium
680 Arthur Kill Rd., nr. Richmond Ave., Eltingville (718-317-8300) • Austin Powers in Goldmember; The Country Bears; K-19: The Widowmaker; The Master of Disguise; Mr. Deeds; Road to Perdition; Signs; Stuart Little 2

72. Staten Island Stadium 16
2474 Forest Ave. (718-273-4200) • Austin Powers in Goldmember; The Country Bears; Halloween: Resurrection; K-19: The Widowmaker; Like Mike; The Master of Disguise; Men in Black 2; Minority Report; Mr. Deeds; Reign of Fire; Road to Perdition; Signs; Stuart Little 2

73. UA Hylan Plaza
107 Mill Rd., at Hylan Blvd., New Dorp (718-351-0805) • Austin Powers in Goldmember; K-19: The Widowmaker; Men in Black 2; Signs; Stuart Little 2

74. UA Movies at Staten Island
141 E. Service Rd., at Victory Blvd., Travis (718-983-9600) • Austin Powers in Goldmember; The Country Bears; Full Frontal; Halloween: Resurrection; K-19: The Widowmaker; The Master of Disguise; Men in Black 2; Minority Report; My Big Fat Greek Wedding; Signs

Museums, Societies, Etc.

75. American Museum of the Moving Image
36-01 35th Ave., Astoria, Queens (718-784-0077); $8.50. • "Carnal Knowledge: The Sexual Revolution on Film, 1967-1972." 8/10: *Barbarella* (1967); *Vixen!* (1968). 8/11: *Bob & Carol & Ted & Alice* (1969); *A Clockwork Orange* (1971). 8/17: *Fellini Satyricon* (1969); *The Decameron* (1970).

76. Anthology Film Archives
32 Second Ave. (212-505-5110); $8. • "Miike Mania!" 8/8-8/13: *The City of Lost Souls* (2000). 8/7: *Audition* (2000). 8/15: *The Happiness of the Katakuris* (2001).

77. BAM Rose Cinemas
30 Lafayette Avenue, Brooklyn (718-636-4100); $9. • "The Feature Films of Ken Loach." 8/8: *Family Life* (1971). 8/9: *Hidden Agenda* (1990). 8/10: *Riff-Raff* (1991). 8/11: *Rolling Stones* (1993). 8/15: *My Name Is Joe* (1998).

78. Film Forum
209 W. Houston St. (212-727-8110); $9.75. • "Kurosawa & Mifune." 8/7-8/10: *Rashomon* (1950). 8/11-8/13: *High and Low* (1963). 8/14-8/15: *The Bad Sleep Well* (1960). 8/16-8/20: *The Hidden Fortress* (1958).

79. Landmark Sunshine Cinema
143 E. Houston St. (212-358-0576); $10. • "Midnight Movies." 8/9-8/10: *Fight Club* (1999). 8/16-8/17: *The Shining* (1980).

80. Makor
35 W. 67th St. (212-601-1000); $9. • 8/12-8/15: *Late Marriage* (2001).

81. P.S. 1 Contemporary Art Center
22-25 Jackson Ave. at 46th Ave. (718-784-2084); free. • "Cine Movil: Open-Air Cinema Latin Style." 8/11: *El Santo Against the Martian Invasion* (1967).

82. Symphony Space/The Leonard Nimoy Thalia
2537 Broadway, at 95th St. (212-864-5400); $9. • "Classic Thalia: A Tribute to Martin & Ursula Lewis." 8/7: *Some Like It Hot* (1959); *The Apartment* (1960). 8/8: *Mishima* (1985); *Pickpocket* (1959). 8/9: *Repulsion* (1965); *Female Trouble* (1975). 8/10: *Fallen Angels* (1995); *In the Mood for Love* (2000). 8/11: *1990* (1975). 8/13: *Ralph Bunche: An American Odyssey* (2000); *Ali the Man, Ali the Fighter* (1975). 8/14: *The Searchers* (1956); *Red River* (1948). 8/15: *Valley of Abraham* (1993).

83. The Urban World Film Festival
312 W. 34th St. (212-893-1855); $8. • (All films from 2002) Magic Johnson Harlem USA. 300 W. 125th St. 8/7: *Drumline*. Loews 34th St. 312 W. 34th St. 8/8: *Biggie & Tupac*; *Crazy as Hell*; *12 Hours*; *Face*; *The Gatekeeper*; *Me & Mrs. Jones*; *Suckerpunch*; *La Tropical*; *September 10, 2001*. 8/9: *Paid in Full*; *12 Hours*; *Civil Brand*; *Freestyle*; *Face*; *G*; *Hoover St. Revival*; *Manito*. 8/10: *Civil Brand*; *G*; *Manito*; *Barbershop*. Loews State. 1540 Broadway, nr. 45th St. 8/8: *Rocks With Wings*; *Sister Helen*; *Pleasure and Pain*; *Lady Warriors*; *Life on Christopher Street*; *Breath Control*; *Forbidden Wedding*; 8/9: *State*; *Big Wigs*; *Breath Control*; *La Tropical*; *Life on Christopher Street*; *More Than Famous*; *Pleasure and Pain*; *Rocks With Wings*; *Sister Helen*; *September 10, 2001*.

84. YWCA Cine-Club
610 Lexington Ave., at 53rd St. (212-735-9717); $7. • "Cinema of the Shadows: The Hollywood Film Noir." 8/10-8/11: *The Letter* (1940). 8/17-8/18: *Laura* (1944).

Theater

Broadway

Previews and Openings

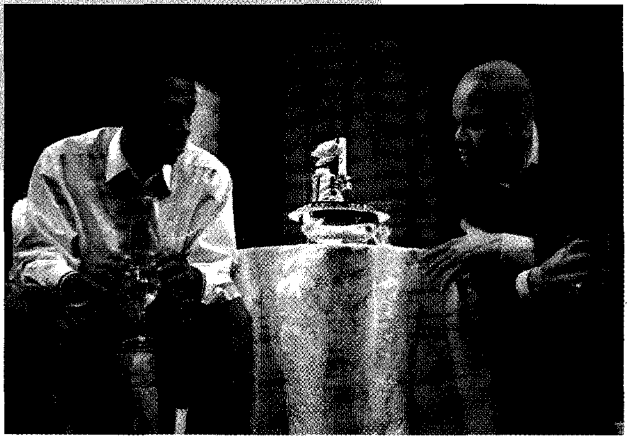
The Boys From Syracuse
This classic Rodgers and Hart musical makes light of the premise of *A Comedy of Errors,* tracking two sets of identical twins through a circus-mirror maze of mishaps and contrivances. Nicky Silver contributes a new book, based on the original by George Abbott. Scott Ellis directs and Tony winner Rob Ashford choreographs the dancing pairs. $25–$90. Tues.–Sat. at 8, Wed., Sat., and Sun. at 2. In previews for an 8/18 opening. • American Airlines Theatre, 227 W. 42nd St. (212-719-1300).

Frankie and Johnny in the Claire de Lune
Edie Falco (finally getting the attention she deserves after her turn in *The Sopranos*) and Stanley Tucci (*Big Night, Joe Gould's Secret*) headline this revival of Terrence McNally's comic drama about two New York lovers who connect on New Year's Eve. Joe Mantello directs. $35–$75. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. In previews for an 8/8 opening. • Belasco Theatre, 111 W. 44th St. (212-239-6200).

Last Shot

Dog Days of August

It was a very good year for playwright Suzan-Lori Parks, whose **Topdog/Underdog,** in the space of about two months, pulled down a Pulitzer, two Tony nominations, two Obie Awards, and two Drama Desk nominations. Though its run has been extended, the drama, starring Jeffrey Wright and Mos Def (pictured) as contentious brothers who room together, will be closing on August 11. After that, it'll cost you the price of a plane ticket—the production is soon heading to San Francisco, though it's not yet determined whether there will be cast changes for that run. (See "Broadway.") ALICIA ZUCKERMAN



Hairspray
A new musical version of the John Waters classic about a big, big-haired girl with even bigger dreams. Written by Waters and directed by Jack O'Brien, with a book by Mark O'Donnell and Thomas Meehan (*The Producers*), the production stars Harvey Fierstein and Marissa Jaret Winokur. William Ivey Long contributes costumes; extravagant sets are designed by William Ivey Long. $65–$95. Mon.–Sat. at 8, Wed. and Sat. at 2. In previews for an 8/15 opening. • Neil Simon Theatre, 250 W. 52nd St. (212-307-4100).

Now Playing

Aida
Disney's epic musical about the love affair between a Nubian slave and a cute Egyptian prince, with music by Elton John and lyrics by Tim Rice. More important, the eye-popping sets and chichi costumes are designed by Bob Crowley. $25–$90. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Palace Theatre, 1554 Broadway, at 47th St. (212-307-4747).

Beauty and the Beast
The family-friendly musical adaptation of Disney's film is no *Lion King,* but it's still entertaining kids by the busload. $25–$85. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Lunt-Fontanne Theatre, 205 W. 46th St. (212-307-4747).

★ Cabaret
This gritty revival of the Kander and Ebb musical won four Tonys in 1998 for its portrayal of the decadent world of Weimar-era Berlin cabaret. Based on Christopher Isherwood's *Berlin Stories,* the production has a much darker edge than the Bob Fosse film. Now starring Polly Bergen, Rick Holmes, Heather Laws, Hal Linden, John Stamos. $45–$95. Mon., Tues., Thurs.–Sat. at 8, Sun. at 7, Sat. and Sun. at 2. Opened: 3/19/98. • Studio 54, 254 W. 54th St. (212-239-6200).

★ Chicago
This delightfully raunchy musical tribute to tough women and the men they murder won six Tonys in 1996. In this stylish production, choreographed by Ann Reinking and directed by Walter Bobbie, female inmates in a Jazz Age Chicago prison vie for the attention of a flashy lawyer (*Six Feet Under's* Michael C. Hall) and the tabloid press. (See box.) $20–$90. Tues.–Sat. at 8, Sun. at 6:30, Wed. and Sat. at 2. Opened: 11/14/96. • Shubert, 225 W. 44th St. (212-239-6200).

★ Contact
This sensational, Tony-blessed dance-theater work by John Weidman and Broadway's reigning director-choreographer, Susan Stroman, presents a triptych of inventive pieces, ranging from a naughty flirtation to a suicidal adman's frantic fantasy. Charlotte d'Amboise, Alan Campbell, and Colleen Dunn now star. $90. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Through 9/1. • Lincoln Center's Vivian Beaumont Theater, 150 W. 65th St. (212-239-6200).

★ 42nd Street
Come and meet those dancin' feet. This revival of the Al Dubin and Harry Warren musical about the proverbial chorus girl who gets her big break is snappily directed by Mark Bramble, with exuberant choreography by Randy Skinner, and features a top-notch cast: Tom Wopat, David Elder, Jonathan Freeman, and Beth Leavel. $25–$95. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Ford Center for the Performing Arts, 213 W. 42nd St. (212-307-4100).

★ The Full Monty
A rambunctious yet heartfelt musical adaptation of the 1997 film about desperate, destitute men who have nothing to lose but their underwear. Music and lyrics by David Yazbek; book by Terrence McNally; directed by Jack O'Brien. $31–$86. Mon.–Sat. at 8, Wed. and Sat. at 2. • Eugene O'Neill Theatre, 230 W. 49th St. (212-239-6200).

★ The Goat, or Who Is Sylvia?
Edward Albee's Tony-winning new drama follows a successful architect (Bill Pullman) who, at the pinnacle of his career, must confess to his wife (Mercedes Ruehl) and son the awful secret of his affair with, yes, a goat. $65–$75. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • John Golden Theatre, 252 W. 45th St. (212-239-6200).

The Graduate
Kathleen Turner plays Mrs. Robinson in Terry Johnson's new stage adaptation of the 1967 film, opposite Josh Radnor and Alicia Silverstone. $21–$81. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Plymouth Theatre, 236 W. 45th St. (212-239-6200).

I'm Not Rappaport
This revival of Herb Gardner's 1986 Tony award-winning comedy reunites original director Daniel Sullivan and original star Judd Hirsch (reprising his Tony-winning performance as Nat), joined by Ben Vereen in the role of Midge. Set in Central Park, the play tells the story of two testy octogenarians determined to hold on to their independence. $60–$75. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Booth Theatre, 222 W. 45th St. (212-239-6200).

★ Into the Woods
Vanessa Williams stars in Stephen Sondheim's mythic musical, a shadowy journey through the fairy-tale forests of Cinderella, Little Red Riding Hood, and others. Music and lyrics by Sondheim; book and direction by James Lapine. $40–$95. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Broadhurst Theater, 235 W. 44th St. (212-239-6200).

Les Misérables
An audacious button-pusher with over-the-top songs like "Do You Hear the People Sing?" and "I Dreamed a Dream," producer Cameron Mackintosh's megahit, based on the Victor Hugo novel, still stands as the best of the big British commercial imports. $20–$90. Mon.–Sat. at 8, Wed. and Sat. at 2. Opened: 3/12/87. • Imperial Theater, 249 W. 45th St. (212-239-6200).

★ The Lion King
Based on the popular Disney movie, this sublimely inventive production showcases some of the best experimental theater techniques of a generation, wrought with joyful mastery by experimental director extraordinaire Julie Taymor, and rewarded with a bouquet of Tonys in 1998. $30–$95. Wed.–Sat. at 8, Wed. and Sat. at 2, Sun. at 1 and 6:30. Opened: 11/13/97. • New Amsterdam Theater, 214 W. 42nd St. (212-307-4747).

Mamma Mia!
An unabashedly silly feel-good musical about a young bride-to-be and her single mom, scored with 22 shim-

Ground Rules Except where noted, Broadway shows begin at 8 and are dark Monday. Stars (★) indicate our editors' recommendations. Wallet-watchers should keep in mind the TKTS booths, where discount tickets are available (for that day's performance only) to many Broadway and Off Broadway shows. TKTS booths are at Broadway and 47th Street and in temporary quarters at South Street Seaport's Pier 17; call 212-768-1818 or visit www.tdf.org for more info. Involved in a production and want to submit details for a possible listing? Call 212-508-0740.

PHOTOGRAPH BY MICHAL DANIEL.

mery disco tunes by Abba's Benny Andersson and Björn Ulvaeus. $55–$98.75. Mon.–Sat. at 8, Wed. and Sat. at 2. • Winter Garden Theater, 1634 Broadway, at 50th St. (212-563-5544).

★ Metamorphoses
Writer-director Mary Zimmerman's striking meditation on mutability was one of the fall's most surprising successes. Restlessly inventive but utterly visceral, Zimmerman and her company put a 27-foot-long pool of water to perfect use, stressing the elemental nature of Ovid's classic tales of Midas, Narcissus, and more. Myths are rendered with dramatic flair, unpretentious humor, and a heartbreaking final tableau. $30–$75. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Circle in the Square Theatre, 1633 Broadway (212-239-6200).

Mostly Sondheim
Barbara Cook returns with her musical revue, which features the songs of Sondheim, Arlen & Harburg, Berlin, and others. Musical direction and arrangements by Wally Harper. $40–$60. Sun. and Mon. at 7:30. Through 8/26. • Vivian Beaumont Theater, 150 W. 65th St. (212-239-6200).

★ Noises Off
Jane Curtin leads a new cast in this lively revival of Michael Frayn's slapstick farce about a touring theatrical troupe. $40–$75. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Brooks Atkinson Theatre, 256 W. 47th St. (212-307-4100).

★ Oklahoma!
Super-choreographer Susan Stroman (*The Producers*, *The Music Man*) and director Trevor Nunn (*Les Miz*) bring their acclaimed revival of the Rodgers and Hammerstein classic Stateside. An award-winning smash in London with many of the best-known show tunes ever ("The Surrey With the Fringe on Top," "Oh, What a Beautiful Mornin' "), the production stars Patrick Wilson (*The Full Monty*) as Curly, Josefina Gabrielle as Laurey, and the terrific Shuler Hensley. $20–$90. Mon.–Sat. at 8, Wed. and Sat. at 2. • Gershwin Theatre, 222 W. 51st St. (212-307-4100).

The Phantom of the Opera
Andrew Lloyd Webber's campy version of the macabre tale, given an opulent spin by director Hal Prince. $20–$90. Mon.–Sat. at 8, Wed. and Sat. at 2. Opened: 1/26/88. • Majestic Theater, 247 W. 44th St. (212-239-6200).

★ Private Lives
This terrific, crisp revival of Noel Coward's crisp and cruel comedy, starring Lindsay Duncan and Alan Rickman, arrives Broadway after winning rave reviews and scads of awards on the West End. Alan Rickman and Lindsay Duncan star. $20–$75. Tues.–Sat. at 8, Sat. at 2, Sun. at 3. • Richard Rodgers Theatre, 226 W. 46th St. (212-307-4100).

★ The Producers
Max Bialystock and Leo Bloom produce the ultimate "surefire flop," *Springtime for Hitler*, in Mel Brooks's triumphant musical and Tony Award record-setter. Based on his Oscar-winning 1968 film, directed and choreographed with aplomb by Susan Stroman, this giddy romp remains the hottest ticket in town, even though Brad Oscar and Steven Weber have replaced stars Lane and Broderick. $30–$100. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • St. James Theatre, 246 W. 44th St. (212-239-6200).

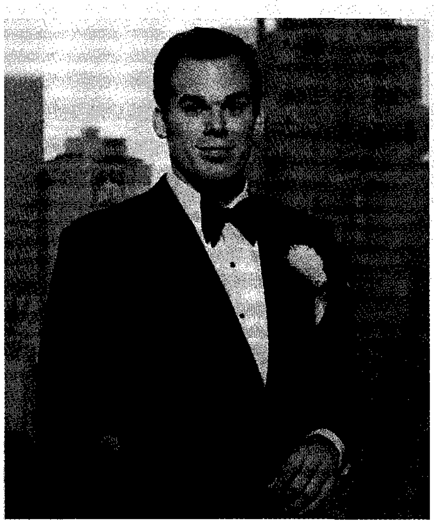
★ Proof
Anne Heche plays a chronically depressed young woman whose father, a famous mathematician, recently lost his mind and then his life. When Catherine's type-A sister rolls into town for the funeral, a graduate student (Neil Patrick Harris) finds a groundbreaking proof among her father's otherwise nonsensical papers and Catherine is jolted out of her near-catatonic state and into the confusing world around her. Justly rewarded with a Pulitzer and several Tonys, David Auburn's *Proof* is a virtuoso piece of writing. $24–$75. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Walter Kerr Theatre, 219 W. 48th St. (212-239-6200).

★ Rent
The late Jonathan Larson's hauntingly scored, Pulitzer-winning reimagining of Puccini's *La Bohème* as lived by a gaggle of East Village hipsters at the peak of grunge and the AIDS epidemic. $35–$80. Mon., Tues., Thurs. at 8, Sat. at 2 and 8, Sun. at 2 and 7. Opened: 4/29/96. • Nederlander Theater, 208 W. 41st St. (212-307-4100).

Previews

He'll Knock 'Em Dead

What's **Michael C. Hall**—David Fisher on the HBO favorite *Six Feet Under*—doing with his time away from the funeral home? Spending his days in a women's prison, helping scantily clad murderesses beat the rap, as smarmy lawyer Billy Flynn in *Chicago*. He had it coming: Hall was last seen in these parts as the emcee in that other hit revival dealing in sexy mayhem, *Cabaret*. Come September 10, the Emmy-nominated actor will leave the law behind and head back to the funeral biz for the show's third season. In other Broadway-crossover news, 'N Sync's **Joey Fatone**, a native Brooklynite, trades in pop superstardom to become the struggling, scraggly filmmaker Mark Cohen in *Rent* through December. (See "Broadway" for listings, and page 12 for an interview with Joey Fatone.) A.Z.



The Tale of the Allergist's Wife
In this shticky Manhattan comedy by downtown "gender illusionist" and camp playwright Charles Busch, Richard Kind and Rhea Perlman play a hyper allergist and his frazzled self-improving wife. $30–$75. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Through 9/1. • Barrymore Theatre, 243 W. 47th St. (212-239-6200).

★ Thoroughly Modern Millie
Based on the 1967 film about a Jazz Age flapper, this new musical, with book by Richard Morris and Dick Scanlan, music by Jeanne Tesori, and lyrics by Dick Scanlan, tracks Millie Dillmount (Sutton Foster) through the streets of New York. $55–$95. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Marquis Theatre, 1535 Broadway at 45th St., (212-307-4100).

★ Topdog/Underdog
Reprising the titanic performance he delivered last summer, Jeffrey Wright stars with Mos Def in the Broadway transfer of the Pulitzer-winning Suzan-Lori Parks (*In the Blood, Venus*) drama. As Lincoln and Booth, the actors play two rival brothers stuck in a ramshackle apartment, fighting over the past and the arcane art of three-card monte. (See box.) $15–$75. Tues.–Sat. at 8, Sat. and Sun. at 2, Sun. at 7. Through 8/11. • Ambassador Theatre, 215 W. 49th St. (212-239-6200).

Urinetown
A downtown hit, this weird musical, with book and lyrics by Greg Kotis and music and lyrics by Mark Hollman, is now a Broadway smash. The plot? In a corrupt city beset by a disaster of apocalyptic proportions, water is worth its weight in gold, and pedestrians are forced to comply with a pay-per-pee system. $75–$85. Mon., Wed.–Sat. at 8, Sat. at 2, Sun. at 3 and 7. • Henry Miller, 124 W. 43rd St. (212-239-6200).

Off Broadway

Previews and Openings

Midwestern Chum
A new comedy by Sarah Bexley, with Cathleen Miller, about an affable midwesterner who becomes superintendent of schools on the East Coast, and is immediately besieged by school boards and teacher unions who lack decent manners. $35. Mon.–Sat. at 8, Sat. at 3. • Urban Stages, 259 W. 30th St. (212-206-1515).

Now Playing

All Over
Edward Albee's stellar year continues with this revival of his 1971 drama about a dying man who is confronted by his wife and mistress. The cast features Rosemary Harris, Michael Learned, John Carter, Myra Carter, Patrick Garner, and Pamela Nyberg. Emily Mann directs. $55. Tues.–Sat. at 7:30, Wed., Sat., and Sun. at 2. Through 9/1. • Gramercy Theatre, 127 E. 23rd St. (212-777-4900).

As You Like It
The Worth Street Theater Company's production of the Shakespeare comedy features original music by Rick Flores and stars Sally Wheeler and Dwight Ewell. Jeff Cohen directs. $15. Thurs.–Sat. and Mon. at 8, Sun. at 5. Through 8/12. • Tribeca Playhouse, 111 Reade St. (212-206-0303).

Birdy's Bachelorette Party
New comedy celebrates the upcoming wedding of a sweet legal secretary to her construction-worker boyfriend with wacky antics including a lingerie show, karaoke, and a sex-toy demonstration. Expect audience participation. $60 includes post-show admission to the club. Fri.–Sat. at 8. • Culture Club, 179 Varick St. (212-352-3101).

★ Blue Man Group: Tubes
Smart silliness, with toilet paper, neon-colored paint, cereal, etc. Appropriate for just about everyone—kids, adults, tourists, haters and lovers of performance art. $55–$65. Tues.–Thurs. at 8, Fri. at 7 and 10, Sat. at 4, 7, and 10, Sun. at 2, 5, and 8. • Astor Place Theatre, 434 Lafayette St. (212-254-4370).

Capitol Steps: When Bush Comes to Shove
Beltway puns and shtick, delivered by the Capitol Steps troupe. $50. Mon.–Sat. at 8, Wed. and Sat. at 2:30. Through 8/31. • John Houseman Theatre, 450 W. 42nd St. (212-239-6200).

Comedy of Errors
The Aquila Theatre Company, always rambunctious, returns with a madcap *Errors* set in a "twenties Turkish cartoon dream." Peter Meineck directs. $45. Tues.–Fri. at 8, Sat. at 5 and 9, Sun. at 3 and 7. Through 9/1. • East 13th St. Theater, 136 E. 13th St. (212-239-6200).

★ De La Guarda
A raucous show that's part carnival, part rock concert, and almost entirely airborne. Live D.J. Thursdays through August. $20–$50. Tues.–Fri. at 8, Fri. at 10:30, Sat. at 7 and 10, Sun. at 7. • Daryl Roth Theatre, 20 Union Square East, at 15th St. (212-239-6200).

The Donkey Show
A wild, loose disco-musical adaptation of *A Midsummer Night's Dream*, with even looser morals. Ca-

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PHOTOGRAPH BY MIRANDA PENN TURIN.

ble sex icon Robin Byrd hosts on Wednesdays. $39. Wed.–Sat. at 8, Fri. and Sat. at 10:30. • El Flamingo, 547 W. 21st St. (212-307-4100).

Endpapers

A new comedy about the office politics of an independent publishing house, by Thomas McCormack, the former CEO of St. Martin's Press. $45–$65. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Variety Arts Theatre, 110 Third Ave. (212-239-6200).

Forbidden Broadway 20th Anniversary Celebration

Gerard Alessandrini's newest update of his long-running musical spoof of musicals past and present, which takes swipes at productions like *The Producers* and *The Full Monty.* $49.50–$55. Mon., Tues., Fri., and Sat. at 8:15, Sun. at 3:30 and 7:30, Wed. and Sat. at 2:30. • Douglas Fairbanks Theatre, 432 W. 42nd St. (212-239-6200).

★ The Guys

Amy Irving and Tom Wopat star in first-time playwright Anne Nelson's surprisingly powerful two-person drama about a fire captain who asks a journalist to help him write eulogies for his fallen men. $55. Tues.–Fri. at 7. Through 8/28. • The Flea, 41 White St. (212-206-1515).

Harlem Song

George C. Wolfe's new musical at the Apollo Theatre traces the music and culture of Harlem from the twenties to the present, re-creating moments like Ella Fitzgerald's winning performance at Amateur Night at the Apollo and the celebration in the streets of Harlem following heavyweight Joe Louis's victory over Max Schmeling. The revue features both classic songs and dances and entirely new ones. $20–$55. Sat. at 8, Sun. and Mon. at 7, Sat. at 2 and 5, Sun. at 3. • Apollo Theatre, 253 W. 125th St. (212-307-7171).

I Love You, You're Perfect, Now Change

They're here. They're straight. Get used to it. A musical revue about heterosexual love. $49.50–$60. Mon., Tues., Fri., and Sat. at 8, Wed. and Sat. at 2:30, Sun. at 3 and 7:30. • Westside Theatre, 407 W. 43rd St. (212-239-6200).

Love, Janis

An enjoyable new bio-musical based on *Love, Janis* by Joplin's sister Laura and performed by a trio of actresses. $45–$100. Mon, Wed.–Fri. at 8, Sat. at 7 and 10:30, Sun. at 3 and 7:30. • Village Theater, 158 Bleecker St. (212-307-4100).

Menopause the Musical

A parody set in Bloomingdale's. $48.50. Tues.–Sat. at 8, Wed., Sat., and Sun. at 3. Through 8/11. • Theatre Four, 424 W. 55th St. (212-239-6200).

Naked Boys Singing

Just like a regular musical revue, but without pants. $35–$50. Mon., Wed.–Fri. at 8, Sat. at 7 and 10, and Sun. at 3 and 7. • Actor's Playhouse, 100 Seventh Ave. So. (212-239-6200).

Perfect Crime

Warren Manzi's long-running thriller is about a psychiatrist (Catherine Russell), accused of killing her rich husband, and the police detective (Michael Minor) who falls for her. $40. Mon., Thurs.–Sat. at 8, Wed. and Sat. at 5, Sun. at 3 and 7. • Duffy Theater, Broadway at 46th St. (212-695-3401).

The Playboy of the Western World

An all-Irish production of J. M. Synge's 1907 comedy about a man whose wild tale of his father's murder earns him the adoration of his neighbors, until his father appears, in the flesh, to expose him. Charlotte Moore directs. $35–$40. Tues.–Sat. at 8, Sun. at 3. Through 9/8. • Irish Repertory Theatre, 132 W. 22nd St. (212-727-2737).

The Prince and the Pauper

A new musical based on the Twain novel, with music and lyrics by Neil Berg, additional lyrics by Bernie Garzia, and book by Garzia and Ray Roderick. $40–$55. Mon., Wed., Fri., and Sat. at 8, Tues. at 7, Wed. and Sat. at 2:30, Sun. at 3. Through 9/1. • Lambs Theatre, 130 W. 44th St. (212-239-6200).

Puppetry of the Penis

An oddly innocent lesson in "the ancient Australian art of genital origami." $29.90–$39.90. Tues.–Thurs. at 8, Fri. and Sat. at 7 and 9:30, Sun. at 7. Through 9/1. • John Houseman Theatre, 450 W. 42nd St. (212-239-6200).

★ Ricky Jay: On the Stem

Sleight-of-hand master Ricky Jay's latest show. As usual, admirer David Mamet directs. $65. Tues.–Sat. at 8. Through 9/1. • Second Stage Theatre, 307 W. 43rd St. (212-246-4422).

Stomp

A boisterous riot of found-object percussion. $35–$60. Tues.–Fri. at 8, Sat. at 7 and 10:30, Sun. at 3 and 7. Opened: 2/27/94. • Orpheum, 126 Second Ave. (212-477-2477).

Tony 'n' Tina's Wedding

A wedding and reception, with Italian buffet, champagne, and wedding cake. Wonderfully tacky—and, with more than 4,000 performances, it's lasted longer than a lot of real marriages. $75–$80. Thurs.–Sun. at 7, Sun. at 2. • St. Luke's Church, 308 W. 46th St., and Vinnie Black's Coliseum, Hotel Edison, 221 W. 46th St. (212-239-6200).

Twelfth Night

No, Meryl Streep's not back, but the the Joseph Papp Public Theater/New York Shakespeare Festival has rounded up another crowd of stars. Zach Braff, Kristen Johnson, Christopher Lloyd, Kathryn Meisle, Oliver Platt, Jimmy Smits, and Julia Stiles will star in the Bard's dark comedy. Brian Kulick directs. Free. Tues.–Sun. at 8. Through 8/11. • Delacorte Theater, Central Park (212-539-8750).

21 Dog Years: Doing Time @ Amazon.com

Mike Daisey's Fringe hit—a comic look back at the dot-com era—returns. $45. Mon., Wed., and Thurs. at 8, Fri. at 7 and 9, Sat. at 5 and 9, Sun. at 3. Through 8/31. • Cherry Lane Theatre, 38 Commerce St. (212-239-6200).

Underneath the Lintel

In Glen Berger's well-paced drama, a librarian begins a peculiar investigation after discovering a returned book that is 123 years overdue. $40. Wed.–Fri. at 8, Sat. at 5 and 9. • SoHo Playhouse, 15 Vandam St. (212-239-6200).

★ The Vagina Monologues

Eve Ensler's oral history of a body part stitches together testimony from women from all over the world, from those who have experienced terrible abuse to those who have invented cute nicknames for this play's namesake. Originally a one-woman show, it's now performed by a rotating trio of actresses. Through 8/18: Sherri Parker Lee, Peggy Lipton, and Sonia Manzano. $55. Tues.–Sat. at 8, Sat. at 5, Sun. at 3 and 7:30. • Westside Theatre, 407 W. 43rd St. (212-239-6200).

Data

Fringe Binge

This week, downtown's tiny black boxes will be festooned with outrageous names and improbable claims as they fill with the very best (and worst) of alternative theater. **The New York International Fringe Festival** is back, with more than 1,000 performances, hundreds of puppets (see *The Bizarro Bologna Show,* pictured), a gaggle of performance artists, and a motley range of high-concept yet lowbrow musicals, each emboldened by the Broadway success of Fringe alumnus *Urinetown.* Veterans of Fringes past should expect more bold company names (Faggot Force, Crafty Beavers Productions), more shameless erotic pandering (*The Boob Movie*), and some dubious post-9/11 pondering. Expect a little of everything. (Check www.fringenyc.com or call 212-420-8877 for schedules, tickets, and information on how to volunteer in exchange for free tickets. Tickets are $12; all outdoor performances are free. See "Off-Off Broadway" for more listings.) LOGAN HILL

The Bizarro Bologna Show Bizarro Productions	Dan Piraro, creator of the comic strip "Bizarro," emerges from the funny pages to speak honestly about his life. Since this is Fringe, he will do so with puppets.
Death of Frank Sum of Us	Farmers in love: The salt of the earth is shaken in the latest drama by the busy Stephen Belber (*Tape, The Laramie Project*).
Man of Infinite Desire 4Panel Productions	In Christina Nicosia's solo drama, translated and mangled by Web-based language software, an absent-minded Beelzebub lectures about alchemy and Faust.
Five Frozen Embryos & The Sleepers Singularity	Two new one-acts by Christopher Shinn (*Four*) and David Greenspan. Come on, you'll pay $50 to see Shinn's Playwrights Horizons production of *What Didn't Happen* this winter—twelve bucks now is a bargain.
Con$umer Behavior Co-dependent Productions	An aspiring *Urinetown* and modern *Ballad of Reading Gaol:* Two jingle-writing admen get trapped in an evil "consumer test mall" and sing! Sing! *Sing!*
Sajjil (Record) Nibras	The year-old troupe, comprising Arab-American stage veterans, riffs on Arab life in the U.S. since the September 11 attacks.
Liz Estrada Dramatic Women	You guessed it: a modern adaptation of the Aristophanes comedy. This time it's 2045, the world is about to end (again), and only an abstinent glam-rocker can save us all.
Naked Girls Drinking! Bon Bock Productions	An earnest playwright battles producers who want to turn his coming-of-age musical about three college friends into a saucy surefire hit.
Men Do Not Go to War Over Women act tc	Letting Helen of Troy off the hook, Gina Landor's adaptation of an Andrew Rissik radioplay made London's *The Guardian* critic rave that the script "makes you catch your breath."

PHOTOGRAPH BY JENNY WARBURG.

Off-Off Broadway

Access Upheaval
For Theater for the New City's twenty-sixth street-theater production, the company is staging an elaborate urban musical comedy, complete with puppets, smoke machines, and a maze of trap doors. Free. Sat. and Sun. at 2, 8/16 at 8. Through 9/15. Call for locations. • (212-254-1109).

The American Living Room
The Here Arts Center transforms its regular performance space into a typical suburban den for its annual summer festival, produced in association with Lincoln Center. In its thirteenth season, the festival features more than 100 works in five summer-long series, including a "Directing Cabaret" highlighting the work of young directors, a "Performance Series" of solo performance artists, and a "Puppet Parlor," co-curated by Basil Twist. $10–$15. Call for schedule. Through 9/1. • Here, 145 Sixth Ave. (212-647-0202).

Criss Angel Mindfreak
A futuristic illusion and escape-art show. $15–$55. Mon. and Wed.–Sat. at 8, Fri. at 10:30, Sun. at 7, Sat. at 2 and 5, Sun. at 3. • The World Underground Theatre, Broadway, at 43rd. St. (212-307-4100).

Grandmotherfucker
A solo show by Pat Candaras, an Irish-Catholic Brookynite with little grandkids and a big chip on her shoulder. $10. Two-drink minimum. Call for schedule. Through 8/14. • Don't Tell Mama, 343 W. 46th St. (212-757-0788).

The Here and Now
A new play by Gregor Drozdek about New Yorkers facing their personal demons. $10. Every Mon. at 7:30. • The Pink Pony, 175 Ludlow St. (212-375-0859).

Ice Factory '02
The Soho Think Tank presents its ninth annual summer festival of cutting-edge new work by independent companies. Now playing: *The Hush*, a silent comedy by Hush Productions, and *Sea of Love*, a burlesque by comedian and playwright Trav. S.D. $10–$15. Wed.–Sat. at 7. Through 8/17. • Ohio Theater, 66 Wooster St. (212-966-4844).

★ Monday Night Magic
Internationally known magicians munch on glass, puncture flailing assistants with swords, steal your watch, yank rabbits from hats, etc., all in an intimate setting. $29.50–$32.50. Mon. at 8. • McGinn/Cazale Theater, 2162 Broadway, at 76th St. (212-615-6432).

Mono
Steven Tanenbaum's cult hit is set in a Lower East Side bar, where the patrons are actors and audience alike, but the real star is a French sock puppet. Here's a twist: Please turn your cell phones *on*. $15. Thu.–Sat. at 8. • Surf Reality, 172 Allen St. (212-358-3447).

★ The New York International Fringe Festival
Nearly 200 theater groups descend on lower Manhattan for the largest festival of its kind on the continent. (See box.) Shows include: *Almost Obscene*, an exploration of First Amendment issues by *Mad* senior editor Joe Raiola; *Matt and Ben*, a satire of the Affleck-Damon phenomenon, performed by two women; *Beat*, starring Danny Pintauro (*Who's the Boss?*) all grown up in a play about the obscenity trial for Allen Ginsburg's "Howl"; *Patty Red Pants*, a modern-day *Little Red Riding Hood* with Susan O'-Connor; also, FringeJr, a family-friendly series. Volunteer for a box-office or phone-room shift and get a voucher for a free ticket. For details, visit fringenyc.org. $12; five shows: $55; ten shows: $100; all-you-can-see: $400. • Various venues (212-420-8877).

Only the End of the World
Michael Emerson, Stephen Belber, and Sandra Shipley star in the Stateside premiere of Company Charnière's production of Jean-Luc Lagarce's 1990 drama, a story about an HIV-positive man who returns home to his family after many years away. $15. Mon., Thurs.–Sat. at 8. Through 8/24. • Theatre 3, 311 W. 43rd St. (212-252-4437).

Swim Shorts
Word of Mouth presents five one-act plays set at Holiday Inn's rooftop pool. $15 (swim after the show for an additional $10). Thu.–Sun. at 7:30. Through 8/25. • Holiday Inn, 440 W. 57th St. (917-509-7531).

cue

Art

Edited by Edith Newhall

Galleries

Solos

Madison Avenue and Vicinity

★ Joseph Cornell
Collages from the artist's estate that have not been previously exhibited, dating mainly from the sixties and depicting his signature juxtapositions of images culled from popular and arcane sources; through 8/30. • C & M, 45 E. 78th St. (212-861-0020).

★ Squire Vickers
Colorful paintings that suggest studies for tilework, by an artist who was the chief architect of the Public Transit Commission between 1906 and 1942; through 9/14. • Shepherd & Derom, 58 E. 79th St. (212-861-4050).

57th Street Area

★ Roy de Forest/William T. Wiley
Paintings, drawings, and constructions by these two prominent Bay Area artists who have explored similar narrative and personal mythologies over the past 40 years; through 8/23. • Adams, 41 W. 57th St. (212-644-5666).

Winifred Lutz/Junko Yoda
Translucent handmade paper works created from mulberry root, rotted flax, abaca, avocado peel, and other materials/Paintings on rice paper that has been torn, cut, and glued together. Through 9/6. • Zabriskie, 41 E. 57th St. (212-752-1223).

Richard Serra
New etchings generated from the artist's drawings of two torqued spiral sculptures he created for the 2001 Venice Biennale; through 8/30. • Danese, 41 E. 57th St. (212-223-2227).

Soho and Tribeca

Olaf Bruening
An installation of video, sculpture, light, and sound that borrows its imagery from advertising and the entertainment industry; through 8/17. • Swiss Institute, 495 Broadway (212-925-2035).

★ Simon Frost
Ethereal ink and graphite drawings; through 9/14. • Blum, 99 Wooster St. (212-343-0441).

Richard Haas
A survey of paintings and works on paper by this artist known for his trompe l'oeil murals on the walls of buildings in New York and other cities; through 8/31. • Ingbar, 568 Broadway (212-334-1100).

★ Joan Mitchell
An exhibition focusing on the small-scale paintings of the Abstract Expressionist whose work is currently the subject of a Whitney retrospective (see "Museums"); through 8/16. • Lennon, Weinberg, 560 Broadway (212-941-0012).

Chelsea

Joaquim Chancho
Large, geometric abstract paintings on paper and canvas; through 9/13. • Chanin, 210 Eleventh Ave. (212-675-1800).

Jane Gang/Wes Lang
Watercolors of strippers working at the Pussycat Lounge in downtown New York and at Sunset Strip in London's Soho/Matter-of-fact paintings of women based on photographs in pornographic magazines. Through 9/3. • Briggs Robinson, 527 W. 29th St. (212-560-9075).

Andrew Grassie
Meticulously rendered egg-tempera paintings of American sculptures from the seventies; through 8/20. • Morris, 465 W. 23rd St. (212-727-2752).

Jenny Holzer
Multiples and editions, including posters, T-shirts, caps, postcards, and other ordinary objects emblazoned with the artist's text pieces; through 9/31. • Printed Matter, 535 W. 22nd St. (212-925-0325).

Doug Martin/Wilhelm Moser
Paintings of an ochre quarry in Roussillon, France, that were painted with pigments gathered at the quarry/Photographs taken around the world that document the mysterious and massive carved stones known as megaliths. Through 8/16. • Cowles, 537 W. 24th St. (212-925-3500).

★ Joan Mitchell
Ten major paintings by the Abstract Expressionist whose work is currently the subject of Whitney retrospective (see "Museums"); through 8/16. • Cheim & Read, 547 W. 25th St. (212-242-7727).

★ Eugenie Alter Propp
Vividly colored fabric collages from the past twenty years; through 8/16. • Gorney Bravin + Lee, 534 W. 26th St. (212-352-8372).

Group Shows

Madison Avenue and Vicinity

Hirschl & Adler
"Concentrations," six small "focus" exhibitions that reflect this gallery's interests over the past 50 years, among them drawings of thirties New York by Edward Chrystie; landscape paintings by Frederick J. Sykes, and collage ready-mades from the seventies and eighties by Gilbert & George; through 9/13. • Hirschl & Adler, 21 E. 70th St. (212-535-8810).

57th Street Area

Ameringer Howard Yohe
"Summer in the City: High in the 60s," paintings by Caro, Frankenthaler, Louis, Noland, Olitski, others; through 9/14. • 20 W. 57th St. (212-445-0051).

Findlay
"Manhattan and Monhegan: A Tale of Two Islands," works by Bellows, Haas, Henri, Poskas, and others that take inspiration from the two islands; through 8/30. • 41 E. 57th St. (212-486-7660).

★ Goodman
Black-and-white photographs from the 1978–1980 work *Makunaíma*, by Baumgarten; Polaroid portraits by Hamilton; new etchings by Schütte; painted photographs from the series "Firenze," by Richter; through 8/30. • 24 W. 57th St. (212-977-7160).

UBS Paine Webber
"Six Continents of Quilts: The American Craft Museum Collection," an exhibition of quilts from around the world that attempts to redefine the centuries-old tradition of quiltmaking; through 9/13. • 1285 Sixth Ave. (212-713-2885).

Soho and Tribeca

Brownstone
Works that explore the interface between the body and the world around it, by Arnold, Baltar, Keeley, Leuteneger, Sui-kee; through 8/30. • 39 Wooster St. (212-334-3455).

Ground Rules During summer, galleries are generally open Monday through Friday, from between 10 and 11 to between 5 and 6. Stars (★) indicate our editors' recommendations.

Hoffman
Works by Averbuch, Brady, Eddy, Gregory, Halili, Plagens, others; through 8/30. • 429 W. Broadway (212-966-6676).

Kent
"Endless Summer," works by Adams, Brill, Erlich, Laffoley, Monick, Tanaka, Yamashita, others; through 9/7. • 67 Prince St. (212-966-4500).

Chelsea

Art Resources Transfer
"Chapter V," works that explore seduction and desire, by Betesh, Camnitzer, Celmins, Gordon, Pierson, Stingel, others; through 8/23. • 210 Eleventh Ave. (212-691-5956).

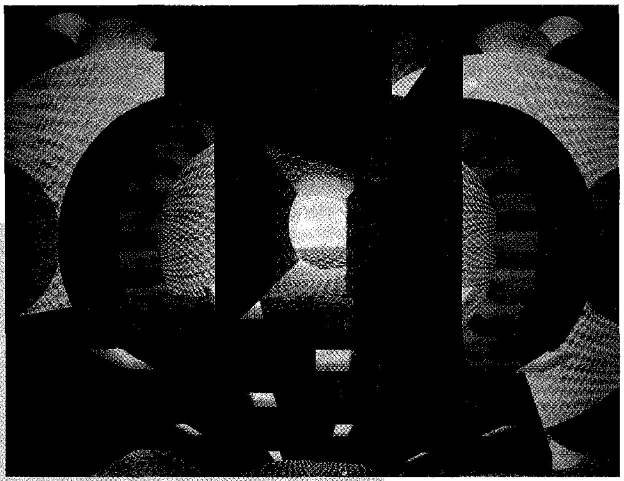
Fischbach
"Season Ticket," works by Arzt, Drewa, Ferrandini, Keiser, Kraft, Loftus, Saunders, others; through 8/23. • 210 Eleventh Ave. (212-759-2345).

Gering
Works by Armleder, Deacon, Kauffman, Koons, Opie, others; through 8/30. • 534 W. 22nd St. (646-336-7183).

★ Gladstone
"American Standard: (Para) Normality and Everyday Life," a show organized by Gregory Crewdson of works by artists who combine realism and theatricality, among them Bechtle, Celmins, Currin, Fischl, Gallace, Sherman, Shore, Sugimoto; through 8/16. • Gladstone, 515 W. 24th St. (212-206-9300).

Talent

Sci-Fi Networks



They may suggest virtual space, but **Al Held's** monumental paintings of geometric forms are anything but computer-generated. In fact, his luminous cones, cubes, spheres, and cylinders (pictured, *Aperture IV*, 2000) are meticulously hand-drawn, then painted, and finally sanded to remove all traces of the human hand. What's more amazing, though, is how they command the looming walls of P.S.1, as if they were windows into a sci-fi world of morphing architecture. (Through September 8; see "Museums.")

Lehmann Maupin
Works by Ataman, Emin, LaVerdiere, others; through 9/7 (gallery will be open by appointment only in August). • 540 W. 26th St. (212-965-0753).

★ Marks
"Something, Anything," curated by Nayland Blake and featuring works by European and American artists from several generations, among them Fritsch, Kelley, Marclay, Nadelman, Parsons, Samaras, Westermann; through 8/16. • 522 W. 22nd St. (212-243-0200).

Metro Pictures
Installations by Lawler and Miller, video projection by Simmons; through 9/14. • 519 W. 24th St. (212-206-7100).

Miller
"Free Lemonade," works by Cox, Eberle, Graham, Held, Juarez, Krasner, Mitchell, Snyder, Wilmarth, others; through 8/30. • 524 W. 26th St. (212-366-4774).

★ Rodgers
Sculpture by Dominick, Hegge, Knowlton, Ziegler; through 8/30. • 529 W. 20th St. (212-414-9810).

Senior & Shopmaker
Works by Armajani, Bartos, Lobe, Phelan; through 8/23 • 21 E. 26th St. (212-213-6767).

Snyder
"500 Works on Paper 1922–2002," works by Avery, Bluhm, Fendrich, Putnam, Strzelec, Wheeler, others; through 8/23. • 601 W. 29th St. (212-871-1077).

Stux
"Kageki Metonymic: Subversions and Transformations From the Japanese Fringe," works by Japanese artists and cartoonists influenced by the seminal comic magazine *GARO*; through 9/7. • Stux, 529 W. 20th (212-352-1600).

Photography

Rufen Afanador
Black-and-white photographs of young matadors from Colombia, Mexico, Peru, and Spain; through 9/14. • Throckmorton, 153 E. 61st St. (212-223-1059).

Bateman
"Inside/Out," works by Bidwell, Koch, Matturri, Nash, Prager, Walden, others; through 9/7. • 560 Broadway (212-925-7951).

Benrubi
"Zen," contemplative images by Baril, Devine, Bass Forman, Van Dongen, others; through 10/4. • 52 E. 76th St. (212-517-3766).

★ Cook
"Obscure Destinies: Photography in Latin America, 1860–2001," works by L. Alvarez Bravo, M. Alvarez Bravo, Apostól, Charnay, Garduno, Gonzalez Palma, Muniz, others; through 8/17. • 1063 Madison Ave. (212-737-3550).

★ De Lellis
Twentieth-century Italian photographs depicting the bicycle, by Placido Barbieri, Luigi Cavagna, Nino Migliori, Mario Righetti, others; through 8/16. • 47 E. 68th St. (212-327-1482).

★ International Center of Photography
"Manual: Two Worlds, the Collaboration of Ed Hill and Suzanne Bloom." The first survey of the team's 27-year career, including photographs, digital animations, interactive CD-ROM works, and video displays; through 9/1. • "George Tice: Urban Landscapes." A retrospective of the photographer's images of urban and suburban New Jersey landscapes; through 9/1. • "Dust to DNA: Kevin Clarke and Mikey Flowers 9/11." Collaborative photographs documenting the collapse of the World Trade Towers; through 9/1. • 1133 Sixth Ave. (212-857-0045), Tues.–Thurs. 10–5, Fri. 10–8, Sat. and Sun. 10–6; $9, $6 students and seniors.

Harry Lapow
Black-and-white photographs of people on the Coney Island beach in the fifties; through 8/16. • Klotz/Sirmon, 511 W. 25th St. (212-741-4764).

Viggo Mortensen
Photographs and mixed-media works that combine paint, fragments of photographs, scraps of cloth and paper, scrawled words, and various found objects; through 8/23. • Mann, 210 Eleventh Ave. (212-989-7600).

★ Pace/MacGill
"Naked (sic) in the Landscape," images of the naked human body in both straightforward formal studies and in candid, often humorous, situations, by Appelt, Arbus, Callahan, Michals, Sternfeld, Weston, others; through 8/28. • 32 E. 57th St. (212-759-7999).

★ Richardson
"About Face," an exhibition demonstrating the influence of the early-twentieth-century German photographer August Sander on later photographic portraiture, featuring portraits by Arbus, Bey, Dijkstra, Frank, Hanzlova, Ruff, Sander, others; a selection of portraits of writers, musicians, and artists by the late Yousuf Karsh; through 8/23. • Richardson, 535 W. 22nd St. (646-230-9610).

★ Rosen
"Bystander," works by eight young photographers whose subjects are their peers and family, peripheral cultures, urban and suburban haunts, and their own immediate environments; a video installation by Wolfgang Tillmans that is his first work in the medium of film and depicts the shifting and flashing lights in a nightclub; through 8/23. • 525 W. 24th St. (212-627-6000).

★ Jerry Uelsmann/Maggie Taylor
Lyrical, often humorous photographs that explore the subconscious by two photographers who use completely different techniques and are also husband and wife; through 8/16. • 20 W. 57th St. (212-397-3930).

Wendy Wischer
Photographs of raindrops as seen from the inside of a car window and a related site-specific installation; through 8/30. • Venardos, 1014 Madison Ave. (212-879-5858).

Museums

American Craft Museum
★ "Changing Hands: Art Without Reservation." Works in a variety of mediums by 100 established and emerging Native American artists from the Southwest; through 9/20. • "Zero Karats: Jewelry From the Donna Schneier Collection." A collection of jewelry fashioned from nonprecious stones and metals that was donated to the museum by Donna Schneier; through 9/8. • 40 W. 53rd St. (212-956-3535), daily 10–6, Thurs. 10–8 (pay what you wish 6–8); $7.50, $4 students and seniors.

American Folk Art Museum
★ "American Anthem: Masterworks From the American Folk Art Museum." More than 250 objects from the museum's permanent collection, including paintings, sculpture, quilts, furniture, and pottery; through 1/5/03. • 45 W. 53rd St. (212-265-1040), Tues.–Sun. 10–6 (Fri. to 8); $9, $5 students and seniors.

American Museum of Natural History
"Baseball As America." A study of how the sport reflects our culture, with more than hundreds of artifacts borrowed from the Hall of Fame; through 8/18. • Central Park West at 79th St. (212-769-5100); daily 10–5:45 (on Fri., Rose Center is open to 8:45 for weekly jazz concerts); $10 suggested contribution, $7.50 students and seniors, $6 children.

Asia Society and Museum
"Banaras: The Luminous City." Nineteenth-century and contemporary photographs of the Indian city; through 8/18. • "Through Afghan Eyes: A Culture in Conflict, 1987–1992." Images by Afghan photographers and cameramen documenting the closing years of Soviet rule and the gradual collapse of civil society in Afghanistan, drawn from the archives of the Afghan Media Resource Center in Peshawar, Pakistan; through 9/17. • 725 Park Ave. (212-288-6400), Tues.–Sun. 11–6 (Fri. 11–9, free admission 6–9); $7, $5 students and seniors.

Bard Graduate Center for Studies in the Decorative Arts
★ "Hungarian Ceramics From the Zsolnay Manufactory, 1853–2001." More than 200 objects and designs created by the well-known factory since its founding; through 10/13. • 18 W. 86th St. (212-501-3000), Tues.–Sun. 11–5 (Thurs. to 8); $3, $2 students and seniors.

Bronx Museum of the Arts
★ "AIM 22." Works by 36 emerging artists who participated in the museum's "Artist in the Marketplace" program; through 10/13. • "The Studio Portrait: A Collaborative Project by Carol Sun." An installation

PHOTOGRAPH COURTESY OF ROBERT MILLER GALLERY, NEW YORK.

of nineteenth- and twentieth-century photographs of African-Americans from the museum's permanent collection; through 10/13. • "María Elena González: Mnemonic Architecture." A floor installation of white beads arranged to re-create the floor plan of the artist's childhood home in Havana; through 10/13. • 1040 Grand Concourse, the Bronx (718-681-6000), Wed. noon-9, Thurs.-Sun. noon-6; $5, $3 students and seniors, Wed. free.

Brooklyn Museum of Art

200 Eastern Pkwy., Brooklyn (718-638-5000), Wed.-Fri. 10-5, Sat. 11-6 (till 11 P.M. on the first Sat. of every month), Sun. 11-6; $6, $3 students and seniors.

Cooper-Hewitt, National Design Museum, Smithsonian Institution

★ "Skin: Surface, Substance + Design." A survey of developments in skin technology as seen through examples of recently designed furniture, decorative objects, fashion, and other products; through 9/15. • ★ "Russel Wright: Creating American Lifestyle." A retrospective of the American designer's work, including examples of his dinnerware, furniture, appliances, textiles, and interiors; through 9/15. • 2 E. 91st St. (212-849-8300), Wed.-Sat. 10-5, Sun. 12-5, Tues. 10-9 (5-9, free admission); $8, $5 students and seniors.

Dahesh Museum of Art

★ "Fire & Ice: Treasures From the Photographic Collection of Frederic Church at Olana." Works by such renowned nineteenth-century photographers as Désiré Charnay, John Moran, Eadweard Muybridge, and Carleton Watkins that were collected by the American landscape painter (1826–1900) and are on loan from Olana, his estate near Hudson, New York, now a historic site; through 8/26. • 601 Fifth Ave., at 49th St. (212-759-0606), Tues.-Sat. 11-6; free.

Frick Collection

"Marton Carlin's Mechanical Table." A mechanical writing table attributed to Martin Carlin, a German cabinetmaker who worked in Paris and created furniture for Madame du Barry, the daughters of Louis XV, and others; through 8/18. • 1 E. 70th St. (212-288-0700); Tues.-Sat. 10-6 (Fri. to 8:45), Sun. 1-6; $10, $5 students and seniors; children under 10 not admitted.

Solomon R. Guggenheim Museum

"Jeff Koons: Easyfun—Ethereal." Seven monumental paintings that were commissioned by the Deutsche Guggenheim Berlin and employ computer-scanned images of food and fashion; through 9/3. • ★ "Moving Pictures." Photographs and video works from the seventies to the present, drawn primarily from the museum's collection, by Marina Abramovic, Vito Acconci, Stan Douglas, Andreas Gursky, Bruce Nauman, and others; through 1/12/03. • "Connecting Museums." The first of a series of exhibitions marking the museum's alliance with the State Hermitage Museum and the Kunsthistorisches Museum, in which each museum will have concurrent exhibitions of a signature artwork from each museum's collection; here, in New York, the Guggenheim will show its Manet, *Before the Mirror* (1876), the Hermitage's Rembrandt, *Portrait of Baertje Martens* (circa 1640), and the Kunsthistorisches's Velázquez, *Infanta Margarita Teresa in a Pink Gown* (1654); through 10/20. • 1071 Fifth Ave., at 88th St. (212-423-3500), Sun.-Wed. 9-6, Fri. and Sat. 9-8 (Fri. 6-8, pay what you wish), closed Thurs.; $12, $8 students and seniors.

Jewish Museum

★ "The City of K.: Franz Kafka and Prague." Photographs, manuscripts, and books set in a series of multimedia environments that place the German-Jewish writer in the context of the city in which he grew up; 8/11–1/5/03. • ★ "New York: Capital of Photography." Color and black-and-white photographs of the city taken over the past century by 60 photographers, among them Abbott, Bourke-White, DeCarava, Evans, Klein, Levitt, Marks, Parks, Plachy, Winogrand; through 9/2. • 1109 Fifth Ave., at 92nd St. (212-423-3200), Mon., Tues., Wed. 11-5:45; Thurs. 11-8 (Thurs. after 5, pay what you wish), Fri. 11-3, Sun. 10-5:45; $8, $5.50 students and seniors.

Metropolitan Museum of Art

★ "Thomas Eakins." The first major exhibition of work by the Philadelphia artist (1844–1916) since 1982, including paintings, watercolors, photographs, and sculptures on loan from museums and private collections; through 9/15. • ★ "Gauguin in New York Collections: The Lure of the Exotic." Paintings, sculptures, drawings, ceramics, and prints from all periods of the artist's career, drawn from public and private collections in New York State and including more than 50 works from the museum's own holdings; through 10/20. • "The Age of Impressionism: European Painting From the Ordrupgaard Collection, Copenhagen." Eighty paintings that Danish insurance magnate Wilhelm Hansen (1868–1936) bequeathed to the Danish government, by Edgar Degas, Paul Gauguin, Claude Monet, Camille Pissaro, and others; through 9/8. • ★ "Adrian: American Glamour." Examples of fashion work and costume designs for MGM by the American designer (1903–1959) who dressed Greta Garbo, Katharine Hepburn, Norma Shearer, and others; through 8/18. • "New York, New York: Photographs From the Collection." Images of New York City from the era of the daguerreotype to the seventies; through 8/25. • "As It Happened: Photographs From the Gilman Paper Company Collection." Photographs of events large and small that took place during the second half of the nineteenth century and the first half of the twentieth, from an intimate séance to the scaling of Mont Blanc; through 8/25. • 1000 Fifth Ave., at 82nd St. (212-879-5500); Tues.-Thurs. and Sun. 9:30-5:30, Fri. and Sat. 9:30-9; $10 contribution, $5 students and seniors. The Cloisters, Fort Tryon Park (212-923-3700); Tues.-Sun. 9:30-4:45 (closes at 5:15 between April and September); $10, $5 students and seniors.

MoMA QNS

★ "Tempo." Works by 45 artists from Africa, the Americas, Asia, and Europe who address distinct experiences of time, among them Matthew Barney, Martin Creed, Douglas Gordon, Roni Horn, Cildo Meireles, Steven Pippin, and Kim Sooja; through 9/9. • "AUTObodies: speed, sport, transport." A selection of automobiles from the museum's collection, among them Pininfarina's *Cisitalia 202 GT* (1946) and the Jaguar *E-Type Roadster* (1963); through 9/16. • "A Walk Through Astoria and Other Places in Queens: Photographs by Rudy Burckhardt." Two unpublished albums of photographs taken in Queens by the Swiss-born photographer, filmmaker, and painter; through 11/4. • "Projects 76: Francis Alÿs"; through 10/30. • 33rd St. at Queens Blvd., Long Island City (212-708-9400), Thurs.-Mon. 10-5 (Fri. to 7:45); $12, $8.50 students and seniors.

Morgan Library

★ "David to Cézanne: Nineteenth-Century French Drawings." Over 100 drawings by David, Delacroix, Ingres, Prud'hon, Seurat, and other nineteenth-century French artists, from the Morgan's holdings and private collections; through 9/8. • "A Love Affair; Drawings by Al Hirschfeld"; through 9/8. • 29 E. 36th St. (212-685-0008), Tues.-Thurs. 10:30-5, Fri. 10:30-8, Sat. 10:30-6, Sun. 12-6; $8, $6 students and seniors.

El Museo del Barrio

★ "Frida Kahlo, Diego Rivera, and Twentieth-Century Mexican Art: The Jacques and Natasha Gelman Collection." A nationally touring exhibition of Mexican modernist art from the collection of the late cinematic mogul and his wife, including works by Carrington, Kahlo, Orozco, Rivera, Siqueiros, others; through 9/8. • 1230 Fifth Ave. (212-831-7272), Wed.-Sun. 11-5; $7, $3 students and seniors (free admission Thurs. from 5-9).

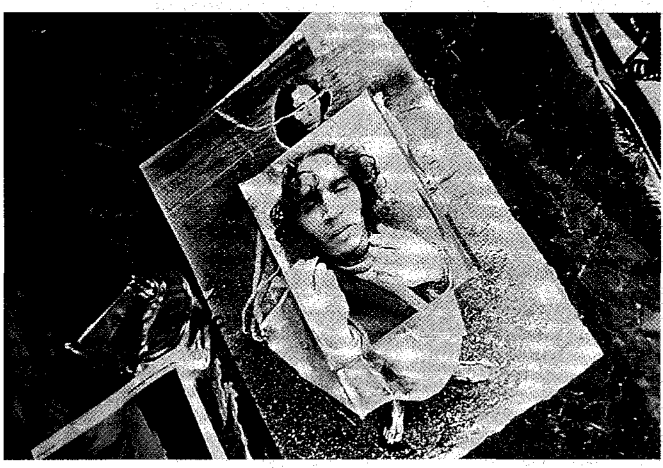
Museum of the City of New York

★ "Richard Rodgers' Broadway." A centennial celebration of the legendary composer's birth, featuring photographs, sheet music, personal items, and ephemera from the museum's Theater Collection; through 1/5/03. • ★ "The Last Days of Penn Station: Photographs by Aaron Rose." The first exhibition of a group of photographs chronicling the destruction of

Installation

Blame It on New York

Like other Brazilian artists of his generation, Hélio Oiticica (1937–1980) started out traditionally enough, making Constructivist paintings and reliefs. By the mid-sixties, however, he was one of the most visible members of the radical art movement Neo-Concretism, creating capes and banners that were meant to be inhabited and walk-through environments that borrowed their makeshift architecture from Rio's shantytowns. Less known—and now on view for the first time, in the New Museum of Contemporary Art's **Hélio Oiticica: Quasi-Cinemas** (including works in collaboration with Neville D'Almeida)—are the freewheeling experiments that Oiticica conducted during his eight years in New York, beginning in 1970. "Quasi-cinema" was Oiticica's own term for the installations he made on his Guggenheim-grant-funded time in the city, in collaboration with filmmakers and artists, using film, music, and slide projections in combination with hammocks, balloons, and sand—and, in one series made with the filmmaker Neville D'Almeida, drawings made with cocaine (pictured, *Cosmococa 1 [CC1] Trashiscapes*)—to envelop the viewer in sensory experience. Viewed today, the work is startlingly fresh—and far riskier than a lot of contemporary installation art. (Through October 13; see "Museums.") E.N.



PHOTOGRAPH BY AL ZANYK.

Penn Station that were shot between 1963 and 1966 and only recently printed; through 10/6. ★ "Highlights of Manhattan: The Drawings of E. H. Suydam." Graphite drawings of New York City in the twenties by the American illustrator (1885–1940), all of which were made to illustrate the 1927 travel book *Highlights of Manhattan*; through 9/15. • 1220 Fifth Ave., at 103rd St. (212-534-1672), Wed.-Sat. 10-5, Sun. 1-5; $5 suggested contribution, $4 students and seniors.

National Academy of Design

★ "The Artist's Eye: Jane Freilicher as Curator." Works that the painter Jane Freilicher selected from the Academy's permanent collection, by Isabel Bishop, Thomas Eakins, Paul Georges, R. B. Kitaj, and others; through 9/22. • "Transformations: American Paintings From Frederic E. Church to Wayne Thiebaud." Forty-nine well-known paintings from the Academy's collection, including works by Winslow Homer, Reginald Marsh, Philip Pearlstein, George Tooker, and others; through 12/29. • 1083 Fifth Ave. (212-369-4880), Wed. and Thurs. 10-5, Fri. , Sat., and Sun. 11-6; $4.50-$8; students and seniors.

National Museum of the American Indian

★ "Great Masters of Mexican Folk Art From the Collection of Fomento Cultural Banamex." Works by contemporary master craft artists from all 31 states of the Mexican Republic; through 3/15. • "Booming Out: Mohawk Ironworkers Build New York." Photographs taken over the past 100 years showing Mohawk ironworkers involved in the construction of the Empire State Building, the George Washington Bridge, Rockefeller Center, and other New York landmarks; through 10/15. • ★ "Spirit Capture: Native Americans and the Photographic Image." Approximately 200 photographs of and by Native Americans, from Frank A. Rinehart's historic images of Geronimo to images of the massacre at Wounded Knee in 1890; through 9/1. • 1 Bowling Green (212-514-3700), 10-5 daily, Thurs. 10-8; free.

Neue Galerie

★ "New Worlds: German and Austrian Art, 1890–1940." Paintings and drawings by Austrian artists, among them Gustav Klimt, Oskar Kokoschka, and Egon Schiele, and by artists associated with the German movements Brücke, Blaue Reiter, Neue Sachlichkeit, and Bauhaus; through 9/1. • 1048 Fifth Ave. (212-628-6200), Fri. 11-9, Sat., Sun., Mon. 11-6; $10, $7 students and seniors.

New Museum of Contemporary Art

★ "Hélio Oiticica: Quasi-Cinemas (Including Works in Collaboration With Neville D'Almeida)." Environments combining film, slide projections, music, and objects that the Brazilian artist (1937–1980) made in collaboration with filmmakers and artists during an eight-year stay in New York, from 1970 to 1978; through 10/13. (See box.) • ★ "Out of Site." Fictional architectural spaces in a variety of media by sixteen emerging artists, among them Cannon Hudson, Patrick Meagher, Julie Mehretu, and Adam Ross; through 10/13. • "Leah Gilliam: Agenda for a Landscape." An installation transforming the gallery into an abandoned NASA command center; through 9/22. • 583 Broadway (212-219-1222), Tue.-Sun. noon-6, Thurs. noon-8 ($3 admission Thurs. 6-8); $6, $3 students and seniors.

New-York Historical Society

"Twin Towers Remembered: The Photography of Camilo Jose Vergaro." Images of the World Trade Center taken over a period of 31 years; through 10/20. • "Pilgrimage: Looking at Ground Zero." Photographs of the faces of people who made the trek to ground zero in the weeks following the attack, by Kevin Bubriski; through 10/20. • "Beyond Ground Zero: The Forensic Science of Disaster Recovery." Images taken by the photojournalist Richard Press at the NYC Medical Examiner's office and Fresh Kill's landfill in the months since September 11; through 10/20. • "In the Light of Memory: A Spherical Panorama From the South Tower, World Trade Center, January 2001." A spherical painting of views from the South Tower, by Christopher Evans; through 10/20. • ★ "The Tumultuous Fifties: A View From the New York *Times* Photo Archives." An exhibition of photographs dating from 1896 through the eighties culled from the New York *Times* pictures archives; through 8/14. • ★ "Building on the Flatiron: The Centenary of a New York Icon (1902–2002)." Photographs, drawings, paintings, prints, souvenirs, and ephemera from the society's collection relating to one of New York's oldest and most unusual skyscrapers; through 9/1. • ★ "The Games We Played: American Board and Table Games From the Liman Collection." More than 150 examples of board games dating from the end of the Civil War through the first decade of the twentieth century; through 1/5/03. • 2 W. 77th St. (212-873-3400); Tues.-Sun. 11-6; $5, $3 seniors and children.

P.S. 1 Contemporary Art Center

★ "Mexico City: An Exhibition About the Exchange Rates of Bodies and Values." A survey of work by contemporary artists working in Mexico City, among them Eduardo Abaroa, Carlos Amorales, Miguel Calderón, Gabriel Orozco, and Daniela Rossell; through 9/2. • ★ "Al Held." Recent abstract paintings; through 9/8. (See box.) • ★ "Heart of Gold." Projects on the theme of capitalism by Eleanor Antin, Katrin Asbury, Hope Ginsburg, Anissa Mack, Noah Sheldon, and Peter Walsh; through 9/29. • "Magnus von Plessen: Recent Paintings." Small paintings based on found photographs and the artist's own snapshots; through 9/29. • 22-25 Jackson Ave., at 46th Ave., Long Island City (718-784-2084), Wed.-Sun. noon-6; $5 suggested donation.

Studio Museum in Harlem

★ "The Color Yellow: Beauford Delaney." A survey of paintings by the African-American artist who worked in New York and Paris and was known for his use of the color yellow, which he felt possessed the properties of light, healing, and redemption; through 9/22. • "Ironic/Iconic." Works by Kira Lynn Harris, Adia Millett, and Kehinde Wiley, three emerging artists of African descent who participated in the museum's 2001–2002 Artists-in-Residence program; through 9/22. • "Drawings of Removal." An ongoing installation by the Los Angeles-based artist, Edgar Arceneaux, inspired by a trip he took with his family to his father's hometown of Beaumont, Texas, in the summer of 1998; through 9/22. • 144 W. 125th St. (212-864-4500), Wed., Thurs., Sat., and Sun. noon-6, Fri. noon-8; $5, $3 students and seniors.

Whitney Museum of American Art

★ "The Paintings of Joan Mitchell." The first retrospective of the Abstract Expressionist's paintings since her death in 1992; through 9/29 • ★ "Visions From America: Photographs From the Collection of the Whitney Museum of American Art, 1940–2001." More than 150 works dating from 1940 to the present, by Vito Acconci, Diane Arbus, Nancy Burson, Roy DeCarava, William Eggleston, Robert Mapplethorpe, Catherine Opie, Lucas Samaras, and others; through 9/22. • ★ "Oldenburg–Van Bruggen Drawings in the Whitney Museum of American Art." Works on paper by Claes Oldenburg from the past 40 years, including drawings made with his wife and partner, Coosje van Bruggen; through 9/15. • ★ "Jack Goldstein: Films and Performance"; through 9/22. • ★ "Michal Rovner: The Space Between." A mid-career survey of the artist's photographs, works on canvas and paper, and video installations; through 10/20. • 945 Madison Ave., at 75th St. (212-570-3676); Tues.-Thurs., Sat., Sun. 11-6, Fri. 1-9 (pay what you wish every Fri. 6-9); $12, $9.50 students, seniors, and groups of fifteen or more.

Whitney Museum of American Art at Philip Morris

★ "Paul Henry Ramirez: Space Addiction." Large-scale canvas and site-specific paintings, a commissioned sound piece, and specifically designed seating units that turn the gallery into a sensory experience; through 10/11. • ★ "Outer City, Inner Space: Teresita Fernandez, Stephen Hendee, and Esther Partegas." New site-specific sculptural works by three artists who explore architectural and conceptual space; through 1/3/03. • 120 Park Ave. (917-663-2550), Mon.-Fri. 11-6 (Thurs. till 7:30); free.

Auctions

Swann Galleries

8/7 at 2: "Vintage Posters." On view from 8/3. • 104 E. 25th St. (212-254-4710).

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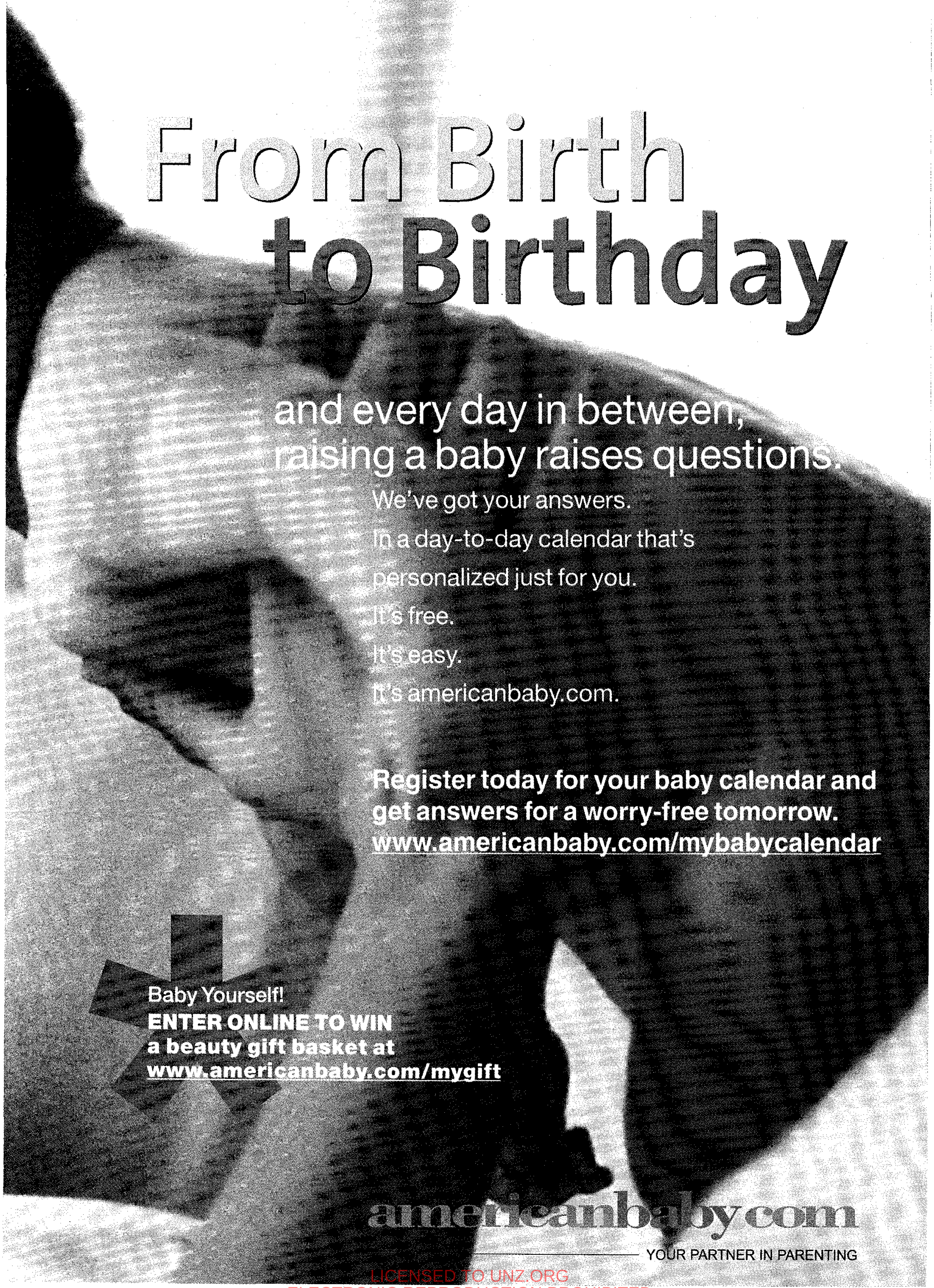

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Restaurants

Edited by Robin Raisfeld
& Rob Patronite

Ground Rules These listings are a selective guide to the city's restaurants, some *New York* advertisers among them. Stars (★) indicate our critics' recommendations. The price guide, admittedly imperfect, is as follows: (E) = expensive; (M) = moderate; (I) = inexpensive. Restaurants listed accept all major credit cards, except where noted; ($) = cash only; "AE only" indicates that American Express is the only accepted card.

New and Noteworthy

Alma
A stylish, Mexican restaurant on a gritty Carroll Gardens stretch that's fast becoming another Brooklyn restaurant row. Chef Gary Jacobson's (Zarela) menu spans all the requisite spicy stuff—from mashed-to-order guacamole to mole poblano—but emphasizes seafood like striped bass wrapped in hoja santa leaf. The outdoor upper deck has a lovely view of Brooklyn piers and the Manhattan skyline. • 187 Columbia St. (718-643-5400). (M)

★ BB Sandwich Bar
What the Doughnut Man is to doughnuts, what the Soup Nazi is to soup, what Melampo is to soppressata sandwiches, that's what Gary Thompson wants to be to cheese steaks—not so much a didactic monomaniac as simply someone who's perfected his craft. We think he's done better than that: His unfettered kaiser-roll-take on the Philly with four-hour marinated onions and terrific housemade hot-pepper relish might just surpass the classic version. • 120 W. 3rd St. (212-473-7500). (I)

★ Beyoglu
Beyoglu is the best Turkish cooking in town, and if you don't believe us, chef-owner Orhan Yegen will tell you so himself. His steely-eyed braggadocio, delivered tableside in perfect soft-spoken Bond-villainese, almost seems intended to cast some sort of hypnotic spell. *You are getting hungry, very, very hungry. Have a kebab.* Yegen's discourse, though, is no match for his kitchen's superb minty yogurt soup, tantalizingly good meze, and succulent doner kebab (the only entrée available) served three ways. • 1431 Third Ave., at 81st St. (212-570-5666). (I-M)

★ Blue Smoke
Forget what the 'cue quibblers say—Blue Smoke is an ingenious Manhattan barbecue joint with a woody barroom full of red-vinyl booths, a skylit dining room, and a hot jazz club downstairs. True, some of the barbecue isn't there yet, but each visit shows improvement, as pit master Kenny Callaghan breaks in those Missouri-made smokers. Salt-and-pepper beef ribs are terrific; so are sides and desserts, and as far as pit-smoked foie gras and salmon goes, what's the problem? This ain't East Treestump, Texas, after all. • 116 E. 27th St. (212-447-7733). (M)

Crispo
After spending the past few years consulting for restaurants like the Tonic and restaurateurs like Bette Midler, chef Frank Crispo (formerly of Zeppole and Chefs Cuisiniers Club) has finally landed an open kitchen of his own, where he's serving up Italian-Mediterranean fare like dandelion-greens salad, crab agnolotti, and sautéed skate with asparagus and grapefruit. We hear the tiny dining alcove was built for Robert De Niro, a Crispo fan from way back. • 240 W. 14th St. (212-229-1818). (M)

Da Silvano Cantinetta
Although this annex to Da Silvano has a bar—a convenient place to sip a drink (or three) during the inevitable wait—it's not serving bar food. Instead, there's a serious menu of codfish carpaccio, taglierini with sea urchin and avocado, and fusilli with sausage and string beans. The narrow sliver of a room has French doors, Italian straw-bottomed seats, tea-stained stucco, and a vintage hand-cranked Italian slicer, promising perfect prosciutto—even if it's just for show. • 260 Sixth Ave. (212-844-0282). (M-E)

Elysée Cafe Theatre
Just because owner Pascal DiNoia structured the menu like a three-act play, don't expect the waiters—Method-trained, we presume—to lapse into monologues between the niçoise salad and the steak-frites. Behind the scenes, Argentine executive chef Fernando Trocca wields culinary props like chimichurri steak sauce, yuca chips for the salmon tartare, and a tropical-fruit "seviche." • 199 Prince St. (212-598-0303). (M)

Epicerie Café Charbon
A second venture from the Flea Market Cafe team, this elaborately concealed restaurant and bar poses convincingly as a contiguous crèmerie, tabac, and épicerie (grocery store)—a trompe l'oeil Main Street from pre-supermarket France, transported intact to the Lower East Side. But the real draw is moderately priced bistro fare like escargots, beef tartare, and pâté maison—and for smokers, the dark, wood-beamed bar next door. • 168-170 Orchard St. (212-420-7520). (M) AE

Fiamma
This ultrasleek Soho triplex equipped with two bars and a glass elevator shuttling between them is Stephen Hanson's bid for Soho stardom. He's enlisted chef Michael White, a veteran of high-profile kitchens in Chicago and Emilia-Romagna, to mastermind a multiregional modern Italian menu of dishes like pan-roasted sea scallops with crispy artichokes, garganelli with prosciutto ragù, and sheep's-milk-ricotta beignets. • 206 Spring St. (212-653-0100). (E)

Fresh
After supplying fresh fish to star chefs like Alain Ducasse and Gray Kunz, the owners of Early Morning Seafood have opened a Tribeca restaurant of their own, turning their clients into the competition. Former Gotham chef de cuisine Martin Burge makes the most of getting first dibs on the day's catch with Ipswich fried clams, "Kobe beef" of bluefin toro, and an array of "prime cuts" like baby-back halibut ribs steamed in kelp. • 105 Reade St. (212-406-1900). (E)

Hope & Anchor
A neighborhood place catering to neighborhood people is how Hope & Anchor's owners Dianna and Kenneth Munz (who also own Carroll Gardens's Panino'teca 275) and their partner Gary Rego want you to think of their new Red Hook restaurant. That means classic diner fare, a full bar, and breakfast anytime. But cauliflower ravioli with capers or cod in tomato with chickpeas and chorizo point up a commitment to something more. • 347 Van Brunt St., Brooklyn (718-237-0276). (M)

Industry (food)
What do you get when you mix a chef who worked for Jean-Louis Palladin and Jean-Georges Vongerichten, bartenders and managers from Bungalow 8 and BondSt, and a treehouse-for-grown-ups rustic design? An instant hot spot, judging by the crowds getting back to nature in this wood-paneled rec room. Chef Alex Freij offers bistro fare (mussel stew, grilled skate wing, braised short rib) at neighborhood-friendly prices. • 509 E. 6th St. (212-777-5920). (M)

Jimmy's Downtown
We're betting that the low, lean, and sexy intimacy of Jimmy Rodriguez's sequel to Jimmy's Uptown and Jimmy's Bronx Café will lure grown-ups on the prowl to this unlikely eastern shoal of 57th Street. Slither through the all-white, candlelit lounge and settle into a booth out back where servers lyricize over yuca-crusted scallops, a huge juicy pork chop, and luscious grilled sturgeon on creamy avocado mash. And don't leave without indulging in lush coconut flan. • 400 E. 57th St. (212-486-6400). (E)

Noche
This Latin-themed nightclub and restaurant was inspired by a popular weekly dance party at the late, lamented Windows on the World, and its design evokes a pre-Castro club with acres of mosaic tile, stained-glass panels, a domed ceiling that changes color, and roving mojito carts. Chef Ramiro Jiminez, late of Chicama, has up his sleeve a Pan-Latino panoply of tamales, enchiladas, seviches, and platters of roast suckling pig and Brazilian barbecued chicken. • 1604 Broadway, at 49th St. (212-541-7070). (M)

★ Patio Dining
Sara Jenkins, late of Il Buco and I Coppi, has taken over the range at this tiny closet of an East Village restaurant formerly known as Mugsy's Chow Chow. Rebelling against years of strictly Italian cooking, she changes her menu daily, forging her own seasonally inspired identity with dishes like cauliflower soup, spring rabbit stew, and pan-seared duck breast with fennel three ways (roasted, shaved, and pollen-dusted). • 31 Second Ave. (212-460-9171). (M)

Plantain Café
This bare-bones cafeteria-style restaurant has some surprising names attached to it: Former Chicama and Pipa chef de cuisine Raymond Mohan rustles up a steam-table full of greatest-hits Caribbean and Latin specialties including jerk chicken, roti sandwiches, roast suckling pig, mofongo, and unusual breakfast items like a porridge made with plantain flour. Giovanni Campos, a former floor manager at Chicama, works the front of the house, such as it is. • 20 W. 38th St. (212-869-8601). (I)

Press 195
The panini craze has pressed on to Park Slope, where this congenial sandwich-and-wine bar offers offbeat alternatives like chicken cutlet with blue cheese and carrots, roast pork with queso blanco and pickled jalapeños, and grilled apples with yogurt cheese and

OPENINGS

Eleven Madison Park Hot Dog Cart
For the second summer running, Danny Meyer parks his friendly frank stand in the refurbished Madison Square Park, where, to raise money for the park's upkeep, he offers the weekday lunch crowd street-cart rarities like veggie-crammed Chicago-style dogs, beet-stained potato chips, and lemon-verbena-ade. Through October. • Madison Square Park. (I)($)

Grand Sichuan NY
This chili-pepper-powered chainlet has blazed a trail from Chinatown, up Ninth Avenue to Chelsea and Hell's Kitchen, and now crosstown to Murray Hill, where the newest branch features all the old favorites, from wontons and dan dan noodles to beef tendon, spicy double-cooked pork, and potatoes with vinegar sauce. Regulars will gravitate to the section called "Mao's Home Cooking." • 227 Lexington Avenue, near 34th Street (212-679-9770). (I-M)

Hiro
The owner of a South Miami sushi bar has relocated to the East Village to open this new Japanese restaurant, importing most of his old staff, not to mention specialty rolls like the Volcano (crab, smoked salmon, and cream cheese with spicy mayo and conch) and the Kani Su (crab, avocado, and masago rolled in cucumber). To round out the menu, there's sweet-potato tempura, chicken yakitori, tonkatsu, and noodles. • 84 East 10th Street (212-420-6189). (M)

wildflower honey (one of several Hudson Valley condiments worked into the menu). Sandwiches always taste better outdoors, so eat yours in the garden. • 195 Fifth Ave., Brooklyn (718-857-1950). (I–M) ($)

Rouge
After dabbling in sushi and habanero sauce, David Ruggerio has returned to his classic-French roots. At Rouge, the one-man restaurant-hatching machine is back at the stove, reprising the type of cooking he earned a reputation for at La Caravelle and Le Chantilly. Unlike at those high-flying kitchens, though, Ruggerio will keep à la carte entrées like braised breast of veal and roasted skate with red cabbage and mustard sauce below $20. • 135 E. 62nd St. (212-207-4601). (M)

★ United Noodles
At this stylish East Village nook, chef Paul Chantharavirooj riffs on the Asian-noodle theme with "U.N.-style" chicken linguini, sashimi with cold soba, and the French and Japanese influences he picked up cooking at Patina, L'Orangerie, and, most recently, Union Pacific. And if the 28-seat interior looks familiar, with its raw concrete and Eames chairs, it's because one of the owners designed a few of Manhattan's better-looking Thai restaurants before opening his own. • 349 E. 12th St. (212-614-0155). (M)

Ask Gael

I want a cheap flight to Naples.

Proudly Neapolitan in heritage are all sorts of impeccable fritti, as well as classic free-form pizzas out of the wood-fired oven, at **Celeste**. A flower-decked terrace leads into country-cottage quaint with gingham and sky-blue plates and exactly what you'd eat in Naples: deep-fried buffalo-mozzarella balls (soft and creamy). Savory seafood fritto misto. And the day's riff on zucchini blossoms. Quite a trick for Teodora's Giancarlo Quadalti (pictured), staunch partisan of Emilia-Romagna and chef-partner here. He's mastered the mantra of Upper West Side eats, too: big portions, small prices. Antipasti and salads (anchovy crostini, sautéed mussels, stuffed eggplant rolls, thin-sliced artichokes with pecorino) run $4.50 to $8.50. Artisanal pastas from Campania (wonderfully al dente pennette with zucchini and pecorino among them) compete with the chef's rich handmade raviolini and gnocchi ($8 to $9.50). And there is gorgeous gelato from Bussola downtown, including hazelnut-chocolate in the shape of a porcini. (502 Amsterdam Avenue, near 84th Street; 212-874-4559.)

★ Washington Park
Not since Dolly Levi descended the steps of the Harmonia Gardens has a return to a restaurant been so boisterously chronicled. The reason there is cause for high-kicking and strutting is that rather than bring us back down memory lane, eighties icon Jonathan Waxman reveals that his passion for market produce like dragon beans and ramps and his breezy touch in dropping them in pastas and alongside juicy duck confit is as vital as ever. • 24 Fifth Ave. (212-529-4400). (M–E)

Manhattan

Lower New York

★ aKa Cafe
Another funky little place from the 71 Clinton Fresh Food folks. This one features a clever, inexpensive small-plates menu with nods toward the neighborhood and its suppliers. The perfectly flaky braised-pork empanada is superb; oyster soup comes with Streits's matzo on the side; and the pressed chopped-hanger steak slider on a bialy with Gus's pickle slices and onions is the best thing to happen to that onion bun since Kossar. • 49 Clinton St. (212-979-6096). (I)

Delmonico's
Eat with the Big Boys at this sprawling, beautifully restored New York City icon. Start the feast the way Diamond Jim would have, with oysters Rockefeller and clams Casino, and end it with baked Alaska; in between there's lobster Newburg, rack of lamb, and, of course, the classic Delmonico's steak. And don't forget your jacket—or your wallet. • 56 Beaver St. (212-509-1144). (E)

★ Dim Sum gogo
What do you get when a French-American food writer (Colette Rossant) interprets Chinese dim sum? Dumpling dough flavored with beet juice, seasoned beef patties on steamed buns with taro fries, roast chicken smothered with fried garlic stems, and 24 kinds of dumplings. Plus four variations on the dough-wrapper theme and microwave-safe takeout containers. • 5 E. Broadway (212-732-0797). (I–M)

★ The Harrison
With its long, bustling bar, commodious beamy interior, and friendly neighborhood vibe, the Red Cat's Jimmy Bradley and Danny Abrams's new hot spot feels like it's been part of the local landscape for years. There are all sorts of dining options—you can spend a week snarfing the spicy fries—but we like the big dishes best: the crispy chicken served on a fat mattress of scallion mashed potatoes, calf's liver smothered in a sweet sherry sauce, and the house shell steak drizzled with crisps of pancetta. • 355 Greenwich St. (212-274-9310). (M)

★ Omen
The most singularly uncommon Japanese meal you can clear your senses with is to be found at this rustic home to Kyoto-style country cooking. The food looks coarse—little bowls with mackerel and daikon radish, or a quail egg oozing over a chunk of toro—and the first swallow is likely to be eerie and sharp. But the aftertaste provokes instantaneous acceptance followed by a craving for more. • 113 Thompson St. (212-925-8923). (M–E) AE only

★ Peasant
Peasant is exactly right. From its stunningly backlit brick-walled kitchen that features only open-fire cooking to its incredibly appealing Tuscan menu, chef-owner Frank De Carlo has reason to bust his buttons every night, and you have reason to undo a couple of yours. And thanks to the recent soundproofing, you no longer need to shout to get your share of impeccably al dente pastas, and meltingly tender osso buco. • 194 Elizabeth St. (212-965-9511). (M)

Steamers Landing
Catch a glorious sunset and check out the bustling Battery Park to-and-fro at this casual American seafood restaurant with a 200-seat outdoor terrace alongside the Hudson River. The kitchen's fresh seafood preparations—crab cakes, mussels, and chilled lobster cocktail, plus an eclectic mix of international crowd-pleasers—compete with the view. • Hudson River nr. Liberty St. (212-432-1451). (M)

★ Théo
The vanilla-and-caramel décor is cool but not chilly. Sound levels are buoyant but bearable. The appealing menu—call it international comfort food—doesn't rely on steak-frites to render it affordable. Waiters who are cute enough to intimidate newspaper critics don't forget you. And no velvet rope. Theo is startling because it is so deliberately of the angst-free moment, a hip hangout that instigates no anxiety. • 325 Spring St. (212-414-1344). (M)

Below 14th Street, East

★ Five Points
Every neighborhood needs a place with a good bar, a serious kitchen, and zero pretensions. Noho has one in this Med-American restaurant, where a split log running down the center of the dining room conveys a babbling brook. Zen though that may sound, chef Marc Meyer's hearty cooking is bold and passionate. Duck-and-foie gras sausage and wood-oven roasted Magret duck show enough spikiness to make you look down and go "hmmm" before you go back to the conversation. • 31 Great Jones St. (212-253-5700). (M)

★ Jewel Bako
The façade of this tiny East Village jewel box of a restaurant references those forbidding midtown restaurant-cum-clubs with Japanese-only clientele, but the welcome from owner Jack Lamb and his wife, Grace, couldn't be warmer. The snug 24-seat dining room is clad in dramatic bamboo arches that lead back to the six-seat sushi bar, where the sushi chef reigns over a piscatory realm of rarities like Japanese spotted sardines and ark-shell clams. • 239 E. 5th St. (212-979-1012). (M–E)

Le Souk
On a rapidly gentrifying Alphabet City block, two Egyptian brothers have carved out their own North African niche and accessorized it with Moroccan tile, glowing lanterns, and a weatherproofed garden. A Moroccan chef oversees a menu of assorted tajines and couscous, and meze like grilled octopus. Linger long enough to smoke a hookah and admire the belly dancer. • 47 Ave. B (212-777-5454). (I–M)

Osso Buco
Popular Italian restaurant on a much-traveled Village corridor serving family-style portions of the eponymous house specialty, Caesar salad, fried calamari, and T-bone steak. • 88 University Pl. (212-645-4525). Also, 1662 Third Ave., at 93rd St. (426-5422). (M)

Pierrot
This creatively decorated bistro offers a Mediterranean-

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PHOTOGRAPH BY KENNETH CHEN.

inspired menu in a space meant to evoke a North African carnival. Plantain-crusted calamari, a grilled crab-and-Gruyère sandwich served with gazpacho, and grilled octopus exemplify the eclectic fare. The ragtag outdoor patio is a favorite hangout among Sunday brunchers and ambient-trip-hop enthusiasts alike. • 28 Ave. B (212-673-1999). (I)

Tappo
The menu says "baby," but this is a big baby octopus, all in one piece, brilliantly caramelized and meltingly tender. It's just one of the mostly oversize Mediterranean appetizers, best followed by a pasta from the list of daily specials—sensational maltagliati with Genovese ragù, or luscious spinach-and-ricotta raviolini in a fresh tomato sauce—and then perhaps a grilled sirloin for the table to share in this romantically dim flea market of a room. (Yes, a lot of the furniture is for sale.) • 403 E. 12th St. (212-505-0001). (M)

★ The Tasting Room
A poor man's Veritas, the eleven-table Tasting Room celebrates American wine with more than 300 varieties. Dishes like molasses-glazed barbecued pork ribs come in two portion sizes—one for hoarding, one for sharing. "The food takes a backseat to the wine," admits chef Colin Alevras's wife, Renée, who oversees the dining room, but that's selling her husband's talents short. • 72 E. 1st St. (212-358-7831). (M)

Below 14th Street, West

Alfama
The family-reunion feel of the welcome you receive when you set foot inside this cozy corner of Portugal in the Village sets the mood. And, the kitchen seals the deal with authentic dishes like a luscious seafood mariscada, codfish soufflé, and an oddly delicious shellfish bread pudding with tiger prawns. Bonus points for an interesting Portuguese wine list and live fado music on Wednesdays. • 551 Hudson St. (212-645-2500). (M–E)

Burrito Loco
The house burrito comes with three sauces and a choice of beef, pork, or chicken. There's a rendition stuffed with roasted lamb and lots of vegetarian options. And even though it could probably survive just by serving the hordes of marauding college students nachos and tacos, the festive cantina keeps things interesting with cactus salad and shrimp seviche. • 166 W. 4th St. (212-675-1977). (I–M)

★ Chow Bar
Chef-partner Peter Klein cooked at China Grill and El Teddy's before settling in the West Village, where he's turning out addictive honey-plum-glazed spareribs, Sichuan steak-frites, and Shanghai lobster noodles. Potent house cocktails fuel a lively crowd, which seems delighted to have found such a fun, quasi-exotic neighborhood place. • 230 W. 4th St. (212-633-2212). (M)

★ Inside
Charleen Badman used to cook for Anne Rosenzweig at the Lobster Club. Now they're partners downtown, in a friendly neighborhood joint where nothing on the hyper-seasonal, frequently changing menu breaks the $20 barrier. There's a small, appealing wine list, and a very popular weekend brunch. • 9 Jones St. (212-229-9999). (M)

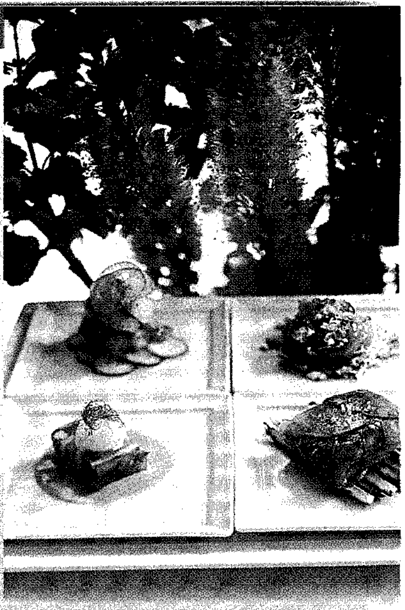
★ Paradou
There's a feeling of garlic-soaked bonhomie at this cozy bistro à vins named after the bucolic Provençal village of Le Paradou ("paradise" in the local dialect) and dedicated to serving wine-friendly food like ripe cheeses, charcuterie, tartines, crêpes, and hearty rustic pressed sandwiches like the one of duck rillettes, capers, roasted tomatoes, and shallots. In warm weather, a garden with a pétanque court provides extra seating, and behind that, in a delicious bit of Manhattan real-estate irony, lurks Hell (the lounge). • 8 Little W. 12th St. (212-463-8345). (I–M)

★ Pearl Oyster Bar
Milos may have a fish display as big as this joint's entire counter, but nothing can match this kitchen's preparatory skills. Keep your elbows in and your chin down, all the better to acknowledge a clam chowder revved up with bacon, mussels in mustard cream, and a nutty grilled pompano in herbs. • 18 Cornelia St. (212-691-8211). (M)

Data

Red Alerts

Not corn, not peaches, not even a Coney Island hot dog comes close to saying summer like a perfectly ripe **tomato.** To make the most of the too-short season, some chefs have begun sorting through the local crop, concocting cocktails and devising all-tomato menus before we're reduced to making do with those wan airshipped impostors. R.P.



Citarella 1240 Sixth Avenue, at 49th Street (212-332-1515)	Chef Brian Bistrong's quadruple-tomato triumph (a $12 appetizer, pictured) features tomato "ravioli" filled with artichokes, an heirloom-tomato terrine with tomato-water sorbet, a stack of juicy "logs" cored from the center of the fruit, and a cherry-tomato-feta salad on garlicky bruschetta.
Restaurant Serenäde 6 Roosevelt Avenue, Chatham, N.J. (973-701-0303)	They don't call it the love apple for nothing: Chef James Laird goes completely gaga over his home state's celebrated beefsteaks all month long, but on August 8, he demonstrates the depth of his devotion with a five-course tomato tasting menu, $120, including wines.
Blue Hill 75 Washington Place (212-539-1776)	Co-chefs Dan Barber and Mike Anthony have the benefit of a Pennsylvania farm to plunder for raw materials; those of us without kitchen gardens of our own can book a seat August 20 for their $65, five-course Celebration of Tomatoes tasting menu.
Brasserie 100 East 53rd Street (212-751-4840)	Heirlooms, beefsteaks, and cherries from Long Island and New Jersey come together in chef Luc Dimnet's kitchen to kick off his Tomato Festival, from now through September. Dimnet stuffs them with ratatouille, whips them into gazpacho with lobster, and turns them into marmalade, while pastry chef Martin Howard concocts yellow-tomato cupcakes for dessert. (It *is* a fruit, after all.)

Sushi Samba 7
Co-chefs Eiji Takase and Michael Cressotti bring their innovative Latino-Japanese seviches, samba rolls, and sashimi to a Sheridan Square offshoot big enough to handle the caipirinha-fueled overflow from their Gramercy flagship. There's a sunken cocktail lounge, an oyster bar, and a bold new Brazilian accent, especially in the churrasco a' Rio Grande: a feijoada-inspired fantasy of beef, pork, quail, sausage, rice, beans, greens, and farofa. • 87 Seventh Ave. So. (212-691-7885). (M)

Tio Pepe
Can't decide between Mexican and Spanish? This Greenwich Village kitchen has been doling out both for over three decades, and to judge by the liquor supply, the bar's been stocking a new brand of tequila every year. That sort of variety contributes to the general merriment, as do a heaping paella Valenciana and bicultural tapas like garlic shrimp and nachos, which many seem to enjoy in the skylit garden room. • 168 W. 4th St. (212-242-9338). (I–M)

14th–42nd Streets, East Side

★ Artisanal
If cheese is a religion, this is its bustling, Balthazar-gone-midtown house of worship. After an olfactory assault at the door, where you're hit with the pungent aroma of Muenster, Taleggio, and 200 other varieties aging gracefully in the boutique cheese cave, indulge in full-fromage festivities from appetizer (raclette pizza) to dessert (a splendid tarte Tatin with a cheese-infused crust.) If you manage to resist a dozen different fondues, there's a full menu of bistro classics like braised lamb shank, boudin blanc, and cassoulet. • 2 Park Ave., at 32nd St. (212-725-8585). (M–E)

Bambou
A hint of the tropics on 14th Street: ambitiously nouvelle renderings of Caribbean cuisine, like crab cakes with avocado and molasses or eggplant soup with coconut and curry amid a relaxing, palm-fronded bar and dining room. • 243 E. 14th St. (212-358-0012). (M)

Black Duck
Named for a rum-running boat and owned by a hotel-and-cruise-ship company, this tavernesque restaurant at the Park South Hotel understandably goes overboard on seafood dishes like lobster martini, porcini-and-herb-crusted salmon in pastry, and sushi-style sesame-seared tuna. The "black duck" is pepper-crusted magret cooked with the proprietary house rum. • 122 E. 28th St. (212-204-5240). (M)

Candela
These vast premises have been decorated with mission-style furniture, iron sconces, and what seems like a thousand votive candles. Chef Joseph Macri's New American menu features signature dishes like the Candela seafood platter, miso-glazed black cod, and Asian barbecued pork chop. The Sunday brunch costs $10.95, prix fixe. • 116 E. 16th St. (212-254-1600). (M)

★ Cipriani Le Specialità
To that age-old question "Where can I get a good, cheap takeout lunch in midtown?" here's a surprising answer: a sunny, two-table café run by those high-livin', Bellini-swillin' Cipriani boys. The shop specializes in cakes and pastries, but the kitchen really excels with a terrific variety of Italian sandwiches and daily pasta specials like gnocchi alla romana: five toothsome dumplings shaped like large scallops in a subtle tomato sauce. Great espresso, too. • 110 E. 42nd St. (212-557-5088). (I–M)

★ craftbar
With only six daily entrées—two fish, two meat, and two pastas—craftbar might be Tom Colicchio and chef Marco Canora's laid-back answer to those still anxiety-stricken by Craft's hands-on menu. But before you get around to fish stew, braised rabbit, or linguine with clam sauce, you'll have to navigate a mouthwatering minefield of Italian-accented appetizers and snacks including risotto balls, salumi, and expertly pressed sandwiches. • 47 E. 19th St. (212-780-0880). (M)

★ Gramercy Tavern
Tavern has become Danny Meyer's most appealing restaurant, with a no reservations discount bar room to make one churlish for not living or working nearby.

PHOTOGRAPH BY KENNETH CHEN.

Chef Tom Colicchio pairs foods folks crave with elements they usually don't. Roast sirloin of beef comes with braised beef cheeks. Crabmeat fondue contains sea urchin. Not only does each gamble pay off, but so tickled are diners by their nascent daring that on their next visit, damned if they don't demand sweetbreads with Jerusalem artichokes and roasted cod with brussels sprouts. • 42 E. 20th St. (212-477-0777). (M–E)

Heartland Brewery

A rollicking brewpub with a lively outdoor café. Accompany your choice of microbrew with stout-battered onion rings, a buffalo burger, or sesame-crusted ahi tuna. The beer-weary can sample from the city's largest selection of tequilas and single-malt scotches. • 35 Union Square W. (212-645-3400). Also, 1285 Sixth Ave., at 51st St. (582-8244). (I–M)

Metronome

This lofty Flatiron space is well suited to private functions, but even the lone diner will find the Deco design welcoming and the food—riffs on a Mediterranean theme like "pinchos" of vegetables with roasted ricotta salata, and ribeye of lamb—satisfying. Live jazz performed Wednesday through Saturday. • 915 Broadway, at 21st St. (212-505-7400). (M)

Rodeo Bar & Grill

This place bills itself as "the longest-running honky-tonk in New York," attracting bikers, families, and music-industry insiders. Urban cowboys can grab a drink at the horse trailer that's been converted into a bar, or tie on the feedbag with bison burgers, Santa Fe hand rolls, or the latest menu addition, Pearson's Texas barbecue, imported from Queens. • 375 Third Ave., at 27th St. (212-683-6500). (I)

★ Union Pacific

A dramatic otherworldly rain-forest setting is a fitting stage for Rocco DiSpirito's wildly inventive, wonderfully weird cooking. Sweet, small scallops nuzzled in their shells by blobs of sea urchin with an essence of tomato, mustard oil, mirin, and black mustard. Halibut braised in goose fat with ginger jus and shallot cracklings. Mango and papaya carpaccio with pineapple sherbet and candied cilantro. In less capable hands, mad delusions; in DiSpirito's, pure genius. • 111 E. 22nd St. (212-995-8500). (E)

★ Via Emilia

After playing it safe for years with a greatest-Italian-hits menu, the chef-owner of the former Trattoria i Pagliacci has returned to his Emilia-Romagna culinary roots. The menu features homemade tortellini and tortelloni, a preponderance of balsamic vinegar, and best of all, gnocco fritto, a basket of puffy fritters served with great cured meats—street-festival fried dough gone to finishing school. • 240 Park Ave. S., nr. 20th St. (212-505-3072). (I–M)

14th–42nd Streets, West Side

★ Above

Don't be discouraged by the proletarian to-'n'-fro of 42nd Street. A sophisticated and handsomely designed hideaway waits in the twenty-first-floor lobby of the Times Square Hilton, and so does Galveston lobster chili, a classic Caesar, butter-poached Maine lobster, and a $23 burger. • 234 W. 42nd St. (212-642-2626). (E)

Arno

Garment-district bigwigs and pre-Garden revelers flock to this lively, upscale northern Italian restaurant. Try reliable classics like veal scaloppine and red snapper sautéed with shrimp and clams, garlic, and white wine. • 141 W. 38th St. (212-944-7420). (M–E)

★ City Bakery

Heavenly tarts, perfectly textured cookies and brownies, luscious lemonades, ultra-thick and creamy hot chocolate—even homemade marshmallows—beckon irresistibly from the checkout counter. Pre-dessert, there are inspired sandwiches like roasted pear and ricotta salata, and the only salad bar we obsess over, plus a breakfast and lunch counter with its own separate menu, and a habit-forming weekend brunch. • 3 W. 18th St. (212-366-1414). (I–M)

★ Ilo

Though its neutral, geometric décor may appear too understated to crest the torrential wave of hotel restaurants, Ilo makes the rest of them seem like washouts. Chef-owner Rick Laakkonen's charms and talents are many: a rich lemon-thyme-scented ragout of octopus and Manila clams; pan-roasted rabbit with olives and oregano; grilled quail devilishly grounded by white hominy; and a gloriously simple roasted duck that will make you consider taking up residence at the Bryant Park. • 40 W. 40th St. (212-642-2255). (E)

★ Lotus

Everything you wanted from a trendy club-bar-restaurant and less. Less attitude, less discomfort, less elbow contact, and less forgettable food. Lotus is a blooming surprise. A slight kitschiness keeps it warm. Nice-guy owners keep it friendly. And chef Richard Farnabe keeps you well-fed. Think of the velvet rope outside as a ribbon. And Lotus as a gift. • 409 W. 14th St. (212-243-4420). (M–E)

★ Maroons

Ooooh, baby! Do they got attitude. But ooooh, baby! Do they got fried chicken and ribs to die for, pepper-pot soup worth slurping all over your tie, the only fried green tomatoes to ever convince a Yankee why they're worth craving, the most potent, puckering margarita in town, and a red-velvet cake that provides a sugar rush so intense you shouldn't leave the place unescorted. • 244 W. 16th St. (212-206-8640). (M)

Slate

Even if pool isn't your game, you might be willing to brave this hall's not exactly tony crowd, giant TVs, and techno throb—not to mention big guys wielding big sticks—for a crack at some delectable comfort food. The big cheese-and-mushroom-stuffed burger alone is worth crossing this cultural divide, and the chewy rare hanger steak is remarkable. • 54 W. 21st St. (212-989-0096). (M)

World Yacht Dining Cruises

Take an out-of-town visitor to see the sights—all of them—and sup on a selection from the "Best of New York" menu: featuring dishes based on recipes from the Sea Grill's Ed Brown and Aquavit's Marcus Samuelsson among others. Jacket required. • Pier 81, W. 41st St. and the Hudson River (212-630-8100). (E)

43rd–56th Streets, East Side

★ Avra

Just as they are uptown at sister restaurant Trata, Fulton Street-fresh whole fish are priced by the pound and described on the menu like wines. Barbounia, for example, is a "Mediterranean delicacy that tends to be bony but flavorful." Elsewhere on the menu, spinach pie goes Gallic as spanakopita napoleon and grape leaves get an unexpected stuffing of raw salmon, tuna, and cucumber. • 141 E. 48th St. (212-759-8550). (M–E)

★ D'Artagnan, The Rotisserie

After fifteen years of selling foie gras and game to restaurants, D'Artagnan has opened its own: a narrow, high-ceilinged duplex countrified with tiled floors, rough ocher walls, a communal table, and Basque linens. Besides the signature terrines and charcuterie, there's seriously rib-sticking Gascon fare like cassoulet, spit-roasted free-range chicken, and "la garbure et son chabrot," a duck-confit soup dense enough to be eaten with a fork—or drunk in the true Gascon style, directly from the bowl. • 152 E. 46th St. (212-687-0300). (M–E)

Divine Bar

This East Side establishment is all things to all people: a cigar bar, a wine bar, a tapas lounge, and a casual, couch-filled living room where local office workers can often be found unwinding. • 244 E. 51st St. (212-319-9463). Also, 55 Liberty St., second fl. (791-9463). (I–M)

Giambelli 50th Ristorante

Upscale Italian fare served in a warm and cozy atmosphere. The chef imports esoteric varieties of pasta from Italy to prepare his specialties; the fish and meat dishes are as careful. • 46 E. 50th St. (212-688-2760). (M)

Haru

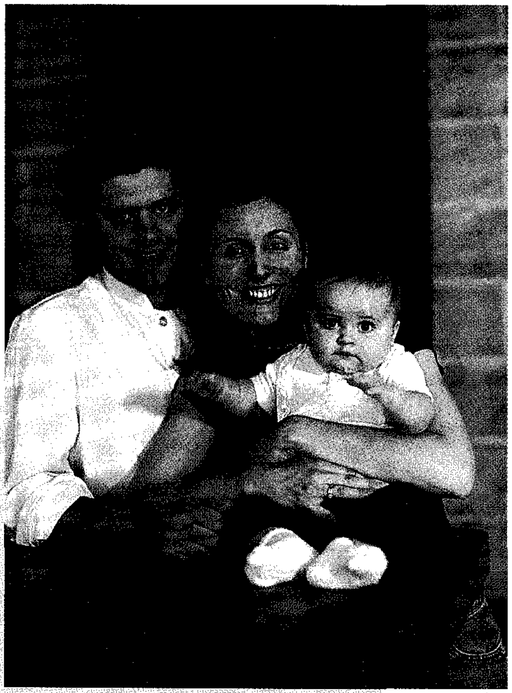
Haru means "spring" in Japanese, and the design theme at this fourth and funkiest Manhattan branch of the Haru chainlet is man-made nature, from the digital-photomural-of-grass floor to the robotic fish in the aquariums over the bar. The menu features all the usual suspects, plus fusion fare like a strip steak with wasabi croquette, spicy shallots, and ginger sauce. • 280 Park Ave., nr. 48th St. (212-490-9680). (M)

★ Kuruma Zushi

Nobu and Bondst might draw celebrity sushi fans, but this is where you'll find the true fanatics, willing to squander their savings on superlatively fresh sushi and sashimi in nondescript surroundings one flight above a midtown side street. Cognoscenti put themselves and their taste buds in the nimble hands of the sushi chef, who amazes with imported treasures like Japanese aji, sea eel, and prawn-Kuruma ebi. • 7 E. 47th St. (212-317-2802). (E)

★ Maloney & Porcelli

Maloney & Porcelli claims it isn't a steakhouse, but the tide of pinstripe and hunks of food suggest otherwise.



Opening

Baby Bistro

Chef William Snell and his Brittany-born wife, Christine, captivated Fort Greene with coastal French cuisine at Loulou, and this month, they colonize Park Slope with **Cocotte** (which variously means "hen" or "chicken," "darling," "casserole dish," or "prostitute"). The new spot shares its sister bistro's cozy country-French vibe and—once the kitchen fires up on August 21—its blockbuster bouillabaisse. Until then, you might corner chef Snell at the bar, which opened last week, to get the lowdown on his forthcoming escargots, frogs' legs, crab-stuffed lobster, and "la pizza en salade," voluptuously embellished with duck confit and blue-cheese fondue. (337 Fifth Avenue, at 4th Street, Brooklyn; 718-832-6848.)

PHOTOGRAPH BY PATRIK RYTIKANGAS.

The best meat dish, though, isn't steak but a mammoth "crackling" pork shank—which arrives with a steak knife thrust deep into it—and the service couldn't be nicer. • 37 E. 50th St. (212-750-2233). (E)

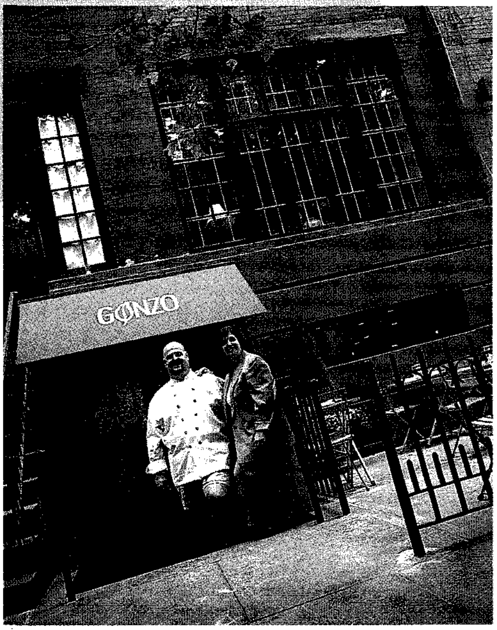
Montebello
Upscale northern Italian fare, especially affordable in the four-course pretheater menu. Specialties include angel's-hair pasta with fresh tomato and basil, and shrimp sautéed with cognac, broccoli, and red peppers. Private party room available. • 120 E. 56th St. (212-753-1447). (M)

Nino's Positano
Upscale Italian specializing in food from the south, Positano in particular. Pastas range from the simple (fusilli with tomato-basil sauce) to the more complex (Cognac-infused seafood risotto), and main courses traverse similar territory. • 890 Second Ave., nr. 47th St. (212-355-5540). (M)

Opening

The Great Gonzo

Vincent Scotto has cooked his way downtown, from Fresco to Scopa to his brand-new **Gonzo**, taking his signature grilled pizza (a recipe he picked up at Providence pie mecca Al Forno) everywhere he goes. His newest home must feel familiar: It used to be Antonio, where he consulted for the former owner (a Brooklyn childhood neighbor). Now Scotto and his sister Donna (pictured) have given the brownstone premises a face-lift and installed a new menu of Scotto classics like grilled-onion salad, Venetian-style bar snacks called cicchetti, salumi and cheese plates, and entrées and sides meant to be shared. (140 West 13th Street; 212-645-4606.)



Smith & Wollensky
Urban cowboys herd together over big steaks with knives to match at impresario Alan Stillman's signature chophouse. The place has that landmark-steakhouse look—bare oak floors, a raffish air, and bustling waiters wearing service stars. There's surf and turf aplenty, improvisations at lunch, and an enviable wine cellar. • 797 Third Ave., at 49th St. (212-753-1530). (M-E)

43rd–56th Streets, West Side

Adrienne
Maybe you're not an out-of-towner on a spending spree, but you can pretend to be at this posh hotel restaurant. Chef Oliver Dudler's modern French menu changes seasonally, and incorporates to-be-expected luxury ingredients like lobster (in a salad with braised mango), foie gras (with beet sorbet), and roasted Colorado rack of lamb. The $50 prix fixe dinner is a (relative) steal. • 700 Fifth Ave., at 55th St., in the Peninsula (212-903-3918). (M-E)

Ben Benson's Steak House
This rollicking steakhouse has long fed hordes of hungry, beef-eating businessmen and the people who love them. At a time when steakhouses were famous for rudeness and hauteur, Benson's made a point of homeyness. The festive air gets pretty thick by the bar, where cigars prevail, but there's a weatherproofed "front porch" and a dining room devoted entirely to the assiduous consumption of prime aged beef. • 123 W. 52nd St. (212-581-8888). (E)

Benihana
Long before *Iron Chef* taught us just how quick-handed knife-wielding Japanese cooks can be, there were the tableside cooking shows that are still the main draw at this teppanyaki steakhouse. Kids, of course, love it. • 47 W. 56th St. (212-581-0930). (E)

★ Blue Fin
How can you tell you're in a W hotel? The striking design; the Rande Gerber bar; and the upscale restaurant, like this stylish seafood house at the W Times Square. It's smart. It's handsome. Fiercely noisy with jazz to boot. Chef Paul Sale scores with splendid goat-cheese-and-beet salad, a superior crab cake with celery-root salad, and a silken, often luminous way with fish, plus sushi to match any vowel-ending raw-fish bar in town. • 1567 Broadway, at 47th St. (212-918-1400). (M-E)

Cascina
The communal farmhouse tables and equally rustic house wines, imported from the owner's northern Italian vineyard, conspire to make this trattoria feel more Tuscan countryside than Hell's Kitchen storefront. Beyond lasagne and minestrone, the menu surprises with dishes like rabbit casserole in a bread crust, barbecued veal ribs, and whole-wheat pizza with smoked salmon and cream cheese. • 647 Ninth Ave., nr. 45th St. (212-245-4422). (M)

Cité
Ambassador of beef Alan Stillman cops a French accent at this soaring midtown steakhouse known for its wine dinners. Meat is just the hard core of the menu, a document that also includes pan-roasted salmon "choucroute," grilled chicken merguez sausage, and desserts big enough for two or more to share. For more casual dining, try the Cité Grill next door. • 120 W. 51st St. (212-956-7100). (M-E)

Coco Pazzo Teatro
Tucked away inside the Time Hotel, this popular theater-district hangout is equally suited for a drink before the curtain or a leisurely meal after the show. The casually elegant dining room is a comfortable, informal spot for hearty dishes like mussels steamed with tomato, basil, and white wine; and grilled ribeye smothered with onions, peppers, and mushrooms. • 224 W. 49th St. (212-320-2929). (M-E)

Da Rosina
Those with curtains to make and bellies to fill find just what they're looking for in this Restaurant Row standby, a reliable source for homemade pasta, chicken and veal cutlets every which way, and Italian classics from fried clams to tirami su. A $22 prix fixe dinner and $13.95 lunch make it easy to splurge on affordable indulgences like spicy lobster frutti di mare and broiled sirloin steak. • 342 W. 46th St. (212-977-7373). (M)

★ DB Bistro Moderne
Daniel Boulud's latest venture is supposed to be an homage to the simple bistro foods of his youth, but the great chef can't help making things fancy. Take boeuf en gêlée, which chef Boulud coats with sweet horseradish cream and serves in a dainty parfait glass. Or the $29 "DB Burger," leavened with foie gras and short ribs and a silver cup of pommes soufflés on the side. The space can feel a little hectic around theater time, but elbow your way in if you can. • 55 W. 44th St. (212-391-2400). (E)

★ Del Frisco's
Want to see what mahogany fashioned by testosterone looks like? This is without question the most urbane steakhouse you will ever see, its meat locker filled with terrific beef. From the usually overrated filet mignon, whose buttery blandness gets surmounted by a brash pepper-splattered crust, to the superb 26-ounce "double eagle" strip, Del Frisco's is a silverware-clanking crowd pleaser. • 1221 Sixth Ave., at 49th St. (212-575-5129). (E)

Haru
This branch of the stylish, popular Japanese mini-chain, like the others, specializes in fresh, oversized sushi, fifteen house sauces, plus fusion fare like a strip steak with wasabi croquette, spicy shallots, and ginger sauce. Natural wood tones and a wall of tree branches separating the dining room from the sushi bar brings a little serenity to Times Square. • 205 W. 43rd St. (212-398-9810). (M)

Heartland Brewery & Chop House
With hefty hunks of prime aged beef, braised buffalo short ribs, and lobster-and-crab-stuffed ravioli, this branch of the popular brewpub chain is clearly the most culinarily ambitious. But the mood is still mellow, especially at the bar, a rare, comfortable Times Square spot to toss back some of the terrific hand-crafted brews or try the $23.95 pre theater menu on the way to a show. Private rooms are available for special events. • 127 W. 43rd St. (646-366-0235). (M-E)

Il Gattopardo
Chef Vito Gnazzo lights up this tiny spot and its ivy-draped garden with rustic classics from Naples and its surround—cabbage-wrapped meatballs, homey artichoke parmigiana with smoked mozzarella, and Neapolitan meat loaf encircling hard-boiled egg with olive mashed potatoes. Locals come by Wednesdays for suckling pig with delicious broccoli rabe, and the ricotta-and-wheat torta called pastiera is a rare find. • 33 W. 54th St. (212-246-0412). (M-E)

Johnnie's Italian
This old-world Italian restaurant has been a midtown fixture for over four decades. The menu runs the gamut from basic pastas to chicken, veal, and seafood dishes; the $14.95 dinner special is a particularly good deal. • 135 W. 45th St. (212-869-5565). (I-M)

★ La Caravelle
After 40 years, the most neighborly of the city's grand old midtown restaurants has undergone a subtle gastronomic conversion. The service is still impeccable and the luminous green murals are still as luminous as ever, but now you'll find bits of seaweed on your plate (part of a tasty gravlax-and-tuna combination), even golden Chinese scallions mingled with your beef fillet. These changes are generally decorous, although traditionalists can still find comfort in classics like roast duck and the restaurant's legendary truffled pike quenelles. • 33 W. 55th St. (212-586-4252). (E)

★ Le Madeleine
Don't sulk if you can't get into Esca across the street: This venerable bistro's gone modern under chef Bruce Beaty (whose lively flavors reflect stints with Alfred Portale and Gilbert LeCoze). We feel miles from Ninth Avenue in the quirky all-weather garden, sharing grilled lamb sausage and splendid yellowfin tartare. Lemon custard seals the deal. Grab a honey madeleine and catch that curtain. • 403 W. 43rd St. (212-246-2993). (M)

PHOTOGRAPH BY CARINA SALVI.

Martini's
Convenient for pre- and post-theater dining, with a buzzing sidewalk café and rustic homemade pastas, charcoal-grilled seafood, and, of course, multiple variations of the house drink. • 810 Seventh Ave., at 53rd St. (212-767-1717). (M)

Pig and Whistle
A business clientele and a coming-and-going-to-the-theater crowd can find Irish specialties—both solid and liquid—here. • 165 W. 47th St. (212-302-0112). Also, 922 Third Ave., nr. 55th St. (688-4646). (M)

St. Andrews
In what might be New York's only full-fledged Scottish restaurant, the bartenders wear kilts, the scotch is single-malt, and the décor revolves around pictures of famous golf courses. The hearty steak-and-seafood menu features rack of lamb and brook trout stuffed with crabmeat and Irish oatmeal in a scotch-whiskey sauce. • 120 W. 44th St. (212-840-8413). (I-M)

★ Town
A delightful sensation takes over the moment you descend into Town—that all too infrequent feeling when you know you're going to be glad you came. From a front desk actually focused on you to a room aglow in plush, sleek romanticism, Town revels in being all grown up. But the real forte is chef-owner Geoffrey Zakarian, who prepares subtle, sophisticated dishes like tuna in ramp-and-sea-urchin sauce, and duck steak with buckwheat pilaf. • 15 W. 56th St. (212-582-4445). (M-E)

Trattoria Dopo Teatro
Famous for its signature open ravioli of lobster and lamb, the menu also offers an across-the-board selection of regional Italian specialties. The dining room is decorated with Italian cinema stills and single-minded connoisseurs, and private parties can pursue their passions in the wine room, the grappa room, or the cigar lounge. • 125 W. 44th St. (212-869-2849). (M)

57th–60th Streets

★ Alain Ducasse at the Essex House
The epitome of posh, from the decorous welcome to the postprandial lollipop cart, Ducasse's American outpost has found its groove. And even if a $160 dinner doesn't become a weekly habit, the extravagantly Art Deco cocoon of a room should be experienced at least once, as should the obsessively seasonal menus, the cheese course, and the high-concept wine list. The twice-weekly $65 lunch is, relatively speaking, a steal. • 155 W. 58th St. (212-265-7300). (E)

The Manhattan Ocean Club
Savor your seafood in an elegant dining room decorated with Picasso ceramics. A pictorial menu features a dozen or so smiley-faced fish. Preparations range from classic (Dover sole meunière) to creative (grouper with roasted pineapple and black peppercorns). Or have the chef prepare your fish any way you like. • 57 W. 58th St. (212-371-7777). (E)

★ March
Expanded seating and a rooftop terrace aren't the only welcome additions to this ultraromantic Sutton Place townhouse. Wayne Nish has shed his obsession with Japan and embraced what he calls "New York cuisine," luxed up with a little more cream and butter. A typical tasting menu begins in a truffly, buttery haze of vegetable fricassee, then segues into Muscat-scented lobster and moist chicken in spice-mulled pear cider, before climaxing in rustic lamb shoulder with fennel purée. • 405 E. 58th St. (212-754-6272). (E)

★ Norma's
Anyone who equates French toast or biscuits with Mom and unconditional love might agree that the Parker Meridien's spiffy Norma's, with its exuberant all-day breakfast, is worthy of an award. Pancakes by a mom on Prozac. Complimentary fruit-smoothie shots and a duo of croissants oozing smoked-salmon-flecked scrambled eggs. If there really can be too much of a good thing, then breakfast here ought to be against the law. • 118 W. 57th St. (212-708-7460). (M)

ONEc.p.s.
Alan Stillman, along with executive chef David Burke and designer Adam Tihany, has rewired the Plaza's Edwardian Room. Tihany has colored the oaken walls caramel and put huge scarlet lampshades on the chandeliers, and the irrepressible Burke has concocted a whimsical menu that includes a foie gras–spiked burger and a rack of lamb accompanied by shepherd's pie. The mosaic floors and ceiling remain untouched, and the view of Central Park is as grand as ever. • 1 Central Pk. So. (212-583-1111). (E)

Opia
Considering that Frederick Lesort and Antoine Blech have specialized in the sort of smoky nightspot (Frederick's, Jour et Nuit, Orienta) where the preferred greeting is the double-cheek kiss, it's no surprise that their first collaboration is in a hotel that appeals to transatlantic tourists. But even less physically affectionate locals might like exotica like Kobe steak, lobster cannelloni, and Moroccan couscous. • 130 E. 57th St. (212-688-3939). (M)

★ Shelly's New York
The latest Shelly Fireman production inhabits an old Automat space, ergo the "Horn & Hardart" creamed spinach and macaroni and cheese. Only the assimilative Fireman (of Brooklyn Diner fame) would offer towering shellfish platters and stone crabs flown in daily from Joe's in Miami Beach alongside miso-glazed halibut, chicken schnitzel, and a 50-ounce porterhouse steak cooked "Brooklyn style" and make it all work. • 104 W. 57th St. (212-245-2422). (M-E)

Tao Asian Bistro
The team behind Rue 57 has transformed the old Palace movie house into a place where the indecisive can share spicy lobster roll with black caviar, Shanghai-style soup dumplings, $10-an-ounce Kobe beef with wasabi, and Peking duck. Book the "sky box," a private room where the projectionist's booth used to be, and gaze down on the sixteen-foot Buddha, keeping the peace. • 42 E. 58th St. (212-888-2288). (M)

★ Teodora
This gracious, two-story midtown oasis distinguishes itself with specialties from Emilia-Romagna, like piadina topped with salami or broccoli rabe. Two unusual takes on chicken soup feature delicate dumplings stuffed with veal or bread crumbs and Parmesan. And the lasagne is a fine example of the meat-and-pasta casserole before it was infiltrated by vegetables, seafood, and every other misguided newfangled variation. • 141 E. 57th St. (212-826-7101). (M)

Above 60th Street, East Side

★ The Bar @ Etats-Unis
This might be the Upper East Side's best gourmet bargain. And considering it's only got 24 seats—seven of them bar stools—the joint's low profile is a blessing. The bar shares an impressive cellar with Etats-Unis, its sister restaurant across the street, whence comes some of the hearty fare like a seriously satisfying beef stew. For a lighter bite, you can't go wrong with farmhouse cheeses and charcuterie paired with one of the terrific by-the-glass selections. • 247 E. 81st St. (212-396-9928). (M)

The Boathouse in Central Park
Claim a table by a flowery umbrella on the pondside deck and give thanks to Frederick Olmsted and generations of park champions for preserving this precious greenery. The American menu leans toward fresh seafood like pan-roasted monkfish with spring onions and garlic confit, and seared wild striped bass. • E. 72nd St. and Park Drive N. (212-517-2233). (M-E)

★ Café Sabarsky
Museum Mile is full of museum cafés, but none quite like this elegant evocation of a Viennese-style kaffeehaus at Ronald Lauder's Neue Galerie New York. The artistic sensibility permeates the café, with its reproductions of Josef Hoffmann sconces, Adolf Loos bentwood chairs, and Otto Wagner fabrics. And the theme continues with tortes (Sacher and Linzer), Bavarian ham for breakfast, cod strudel for lunch—and Friday nights only, dinner service until 9 P.M. • 1048 Fifth Ave., at 86th St. (212-288-0665). (M)

Opening

The Late Shift

For a city that never sleeps, New York's late-night dining scene can seem awfully groggy. Standbys like Blue Ribbon and Corner Bistro, and old faves like Little Korea's 24-hour Kang Suh, continue to burn the midnight oil daily, but lately we've noticed that a lot of night-owl kitchens are shutting down early. Even late-night legend Florent shockingly cut back its hours a few years ago, closing from 5 A.M. to 9 A.M. Sunday through Wednesday, to many a transvestite's dismay. That's why Chelsea Market's new **Freight 410,** from the owners of Frank's Restaurant across the street, gets an automatic bonus point for its gutsy plan to stay open until 2 A.M. initially and, come September, to become a 24-7 operation. To keep everyone alert, the owners plan to showcase works by new artists and recruit some big-name D.J. friends to stop by and spin (for free, they hope), while chef Tracy Macari creates "upscale diner" dishes like fried catfish and crab cakes with wasabi aïoli (pictured), not to mention two mac-and-cheese plates. And bug-eyed insomniacs and hopped-up club kids will be happy to know that breakfast will be served all day and night. (410 West 16th Street; 212-242-1234.)

PHOTOGRAPH BY CARINA SALVI.

Opening

Salt Dish

The short-lived Stella was a casualty of downtown's post-9/11 restaurant torpor, but its chef, Melissa O'Donnell, has gotten a second wind. Minus her original two partners, she's reopened the Soho storefront as **Salt**, with a lighter, brighter look, communal seating, and a seasonal menu that lets diners design their own dinners. Pick your protein (poached arctic char, say, or tamarind-marinated lamb on skewers) and any two sides from a list that includes—for the moment—grilled corn on the cob with chili and lime, and braised baby fennel and feta. Or leave things in O'Donnell's capable hands by ordering one of the pre-accessorized "chef's entrées," like steamed halibut with edamame and kumquats in miso broth (main courses are $12.50 to $25). And Stella fans will be happily reunited with O'Donnell's signature sweet-pea risotto and chilled cantaloupe soup. (58 Macdougal Street; 212-674-4968.)

Coco Pazzo
Pino Luongo's Upper East Side temple of Tuscan is a neighborhood spot for a particularly demanding neighborhood. For everyone else, dishes like rigatoni with sweet and spicy sausage and peas in a tomato-cream sauce, and bistecca alla Fiorentina—not to mention an award-winning wine list—definitely merit a special trip. • 23 E. 74th St. (212-794-0205). (E)

Haru Sake Bar
Very fresh sushi, sashimi, tempura, plus Japanese fusion fare, and an expanded selection of sake and sake cocktails are the draw at this popular uptown branch of the Japanese mini-chain. Takeout service too. • 1327 Third Ave., at 76th St. (212-452-1028). (M)

Isle of Capri
Three steps away from the hustle and bustle of Bloomingdale's, here's a cozy Italian spot that's been around for 45 years, serving specialties like pappardelle con porcini and trippa alla Calabrese. • 1028 Third Ave., at 61st St. (212-223-9430). (M)

Kai
Downstairs is the Ito En tea shop; upstairs, an elegant restaurant serving food inspired by *kaiseki*, the Japanese meal served after a tea ceremony. And some of the dishes on the four-level prix fixe dinner menus ($55 to $110) are flavored with the key ingredient including salt-crusted black cod with tea leaves and dill, and green-tea noodles with tofu. Lunch is offered à la carte. • 822 Madison Ave., at 69th St. (212-988-7277). (E)

Maine Lobster Seafood Restaurant
For a chunk of land surrounded by water, Manhattan surprisingly isn't known for its casual American seafood, the type of salt-water-scented fare that defines New England dining. Maine Lobster hopes to change all that with its across-the-board seafood menu of stone crabs, "very crabby" crab cakes, lobster rolls, pan-seared scallops, and steamed lobster. • 1631 Second Ave., nr. 85th St. (212-327-4800). (M)

Mark's
Decked out like a private London club, with plump, tasseled pillows. Fine French-American cooking (roasted beet salad with goat cheese, thyme-crusted tuna with tomato and black-olive vinaigrette), award-winning wine list, and a Willy Wonka–worthy chocolate tea. • 25 E. 77th St., in the Mark Hotel (212-879-1864). (E)

Mo's Caribbean Bar and Mexican Grill
Pack your bags, sweetie; we're going to the islands. Close enough. This spot with an MTV-beach-party vibe serves Caribbean and Mexican-American fare like jerk chicken burritos, enchiladas, and fajitas—all in a dining room with real palm trees. Reserve for Monday's Lobster Madness night. Leave with a suntan. • 1454 Second Ave., at 76th St. (212-650-0561). (M)

Nino's
Elegant Italian with a romantic mural garden and nightly live entertainment. Try the grilled dishes—tuna on a bed of balsamic onions, double-cut veal chop—or the lobster fra diavolo. • 1354 First Ave., nr. 72nd St. (212-988-0002). (E)

★ Park Avenue Cafe
A polished, countrified American café for business lunches and get-to-know-yous in the evening. Chef David Burke makes the tired catchall "American fare" sing, and keeps the neighbors rapt with signature dishes like salmon pastrami with crushed pepper. • 100 E. 63rd St. (212-644-1900). (E)

★ Pio Pio
Upper East Side fans of juicy, complexly spiced Peruvian rotisserie chicken have reason to raise their Pisco sours. The Queens-based chicken chainlet Pio Pio has moved into the old El Pollo space and brought its own secret spice-rub recipe. Try the "matador combo," a whole supersavory bird with a tableful of side dishes for only a couple bucks more than you'd pay in Queens. • 1746 First Ave., nr. 91st St. (212-426-5800). (I-M)

★ The Post House
How grand can a steakhouse get? If you took a meat-and-potatoes guy who liked to hang out at the Art Student's League, gave him a few years at Princeton, and financed his *Wanderjahr* abroad, he might come home and open the Post House. It's clubby but not snooty, with a Christo here and a Twombly there, and a well-traveled menu that includes everything from a Cajun rib steak to venison osso buco. • 28 E. 63rd St., in the Lowell Hotel (212-935-2888). (E)

Above 60th Street, West Side

★ A
Mom-and-pop partners Blue Grant and Marc Solomon have infused a bleak stretch of upper Columbus with downtown flavor and a mellow, neighborly vibe. Solomon uses what might be the city's tiniest professional kitchen to maximum effect, turning out simple, inventive French-Caribbean creations like jerk duck-leg confit with guava-mango purée and escargot in cilantro-chili butter. • 947 Columbus Ave., near 106th St. (212-531-1643). (I)

★ Calle Ocho
Who'd a thunk it? That the West Side could ever boast a restaurant as uncalculatingly sexy as Calle Ocho, with its far wall's spectacular Caribbean sunset of glazed terra cotta and its jewel-toned banquettes curving through the space like waves along the gulf? Let a staff so winning you at first suspect they're a few mojitos ahead of you steer you towards tangy lobster seviche, seafood paella, and terrific yuca fries. • 446 Columbus Ave., near 81st St. (212-873-5025). (M-E)

★ Compass
It didn't work as Marika, not even when talented Neil Annis took over. With a shift of partners, the newly dubbed Compass has finally found a winning West Side mojo. This time around Annis's tweaked menu (a clever chopped salad, luscious vichyssoise, shimmering halibut, a first-rate veal chop, short ribs on fingerling purée) should garner as much attention as the design. • 208 W. 70th St. (212-875-8600). (E)

★ Jean Georges
Are you ready for an amazing evening that is not about you? Nothing and no one at Jean Georges steals center stage from the wondrous creations of Jean-Georges Vongerichten. If you're okay with such divine supplication, prepare to be open-mouthed whenever you're not chewing. Nothing you encounter will fail to dazzle, from the simplest dish of asparagus and morels au jus to the unexpected combo of sweetbreads en cocotte with ginger and licorice. • 1 Central Park West (212-299-3900). (E)

★ Ouest
After cultivating a coterie of foodie followers at places like Alison on Dominick and Cascabel, Tom Valenti brings his distinctive style of boldly layered flavors—and those lamb shanks—to a neighborhood legendarily short on sophisticated grub. Clearly, he's doing his darnedest to turn the tide with reprises of old favorites like potato, goat cheese, and truffle terrine with transcendent beets; and lusty short rib on an ooze of polenta perfumed with smoked onions. • 2315 Broadway, near 84th St. (212-580-8700). (M-E)

Rain
Slightly tamed for American consumption, the spices at this Upper West Side Thai restaurant are fragrant rather than fiery, but that doesn't detract from the appeal of dishes like Thai chicken-and-coconut soup, pad Thai, and curried beef. • 100 W. 82nd St. (212-501-0776). (M)

Restaurant 222
Cozy and romantic, with the feel of a townhouse, Frank Valenza's top-rated New American West Sider is a luxurious surprise in a neighborhood nearly bereft of them. The new prix fixe Italian steakhouse menu ($20 at lunch, $39 at dinner) and $29.95 pretheater menu are particularly good deals. • 222 W. 79th St. (212-799-0400). (E)

Scaletta
A dining room decorated in muted blues and pinks is the tranquil setting for refined northern Italian fare, from smoked salmon and beef carpaccio to a selection of risotto and veal dishes. Conveniently located across the street from those famous dinosaurs at the Museum of Natural History. • 50 W. 77th St. (212-769-9191). (M)

Brooklyn

★ The Grocery
Like Savoy, where the Grocery's co-chef-owners, Charles Kiely and Sharon Pachter, met, their 30-seat storefront mom-and-pop shop exudes a low-key charm that's hard to resist. Their Brooklyn location, however, allows them to charge sub-Soho prices for inspired dishes like duck-confit strudel; seared pork loin with mashed sweet potatoes and roasted pears; and Eden Brook trout stuffed with spinach and shallots with spaetzle. For dessert, there's a crème fraîche cheesecake with guava sorbet that couldn't possibly inhabit the same universe, never mind borough, as Junior's. • 288 Smith St. (718-596-3335). (M)

The Pod
Chef Darrell Raymond specializes in fusion dishes like sautéed lobster and calamari in a clay pot with green-tea noodles and wasabi aïoli, and lamb chops with hoisin-and-mint sauce at this funky Williamsburg restaurant and lounge. The lofty space tricked out in glowing green and orange colors is as trendy as the food. • 141 N. 7th St. (718-302-3754). (I-M)

PHOTOGRAPH BY PATRIK RYTIKANGAS.

Classical & Dance

Edited by Alicia Zuckerman

Classical Music

★ Bridgehampton Chamber Music Festival
Concerts run the gamut from Scarlatti to Dvorák to Steve Reich to unusual suspects Beethoven and Bach. Through 8/18. Call for details or visit bcmf.org. • Presbyterian Church of Bridgehampton, Bridgehampton, N.Y. (212-741-9403; after 7/25: 631-537-6368); $30.

★ Caramoor International Music Festival
Cabaret singer Steve Ross performs the music of Cole Porter and Noël Coward. 8/7 and 8/8 at 8:15. Caramoor Virtuosi perform Haydn, Copland, and Tchaikovsky, 8/8 at 4:30; and Dvorák and Brahms, 8/9 at 8. Jazz festival, 8/10. Peter Oundijian conducts the festival finale: works by Mozart, Strauss, and Golijov. 8/11 at 4:30. Call for details or visit caramoor.org. • Spanish Courtyard and Venetian Theater, Katonah, N.Y. (914-232-1252); $15–$57.50.

★ Mostly Mozart Festival
Because of a festival orchestra strike, many of the concerts have been canceled. At press time, these are still on: Baritone Dmitri Hvorostovsky makes his festival debut with the Moscow Chamber Orchestra. (See box.) 8/8 at 8. The Orchestra of the Age of Enlightenment and the Riverside Choral Society present an all-Beethoven program on period instruments. 8/10 at 3. Handel/Mozart's *Acis and Galatea* is performed by the Philharmonia Baroque Orchestra, the Desoff Choris, and soloists. 8/11 at 5. The Mark Morris Dance Group stages Handel's *L'Allegro, Il Penseroso ed Il Moderato* with the Philharmonia Baroque Orchestra. 8/14–8/17 at 8. Visit lincolncenter.org. • Lincoln Center (212-875-5399); $20–$50.

Bargemusic
Chamber music on the water: Beethoven, Martinu, and Schubert, 8/8 at 7:30 and 8/11 at 4; Beethoven, Brahms, and Bach, 8/9 and 8/10 at 7:30. Call for details. • Fulton Ferry Landing, next to the Brooklyn Bridge (718-624-2083); $35.

Music at Grand Central Terminal
Jazz musicians from Music Under New York play Grand Central: Zane Massey Quintet, 8/8 at 6:30, lower-level dining concourse; quartet NY Express, 8/14 at noon, main concourse. • Grand Central Terminal (212-340-2347); free.

Virginia Eskin, piano
Recital includes preludes by Chopin, Debussy, Bauer, and Rachmaninoff. 8/9 at 6. • Morgan Library, 29 E. 36th St. (212-90-0333); $15.

Bronx Arts Ensemble
Joins the New York Ragtime Orchestra for ragtime tunes by Scott Joplin and Irving Berlin, and classics of the era. 8/11 at 2 and 4. • 2 P.M.: Van Cortlandt Park, Rockwood Drive Circle, the Bronx. 4 P.M.: Fordham University, McGinley Center, the Bronx (718-601-7399); free.

Renee Guerro, piano
Program includes Scarlatti, Ravel, Poulenc, and Prokofiev. 8/13 at 7:30. • St. Peter's Church, 346 W. 20th St. (212-691-6263); $10.

★ Lincoln Center Out-of-Doors
Presents Two Siberians: gypsy violin meets twentieth-century rock. 8/14 at 6:30 (rain date: 8/15). • Lincoln Center, North Plaza (212-875-5108); free.

Opera

★ New York Grand Opera
Vincent LaSelva conducts Puccini's rarely heard first opera, *Le Villi*, and a selection of Puccini orchestral works. 8/7 at 7:30. • Central Park SummerStage, Rumsey Playfield, 69th St. nr. Fifth Ave. (212-245-8837); free.

Dance

★ Ballet Tech
Eliot Feld's company performs new *Pianola: Indigo*, set to Conlon Nancarrow; a revival of 1992's *Endsong*; the male duet *Yo Shakespeare*; the 2002 solo *Behold the Man*; and *Pacific Dances*, set to Hawaiian slack-key guitar. Through 8/10 at 8 (except Sunday). • Joyce Theater, Eighth Ave. at 19th St. (212-242-0800); $38.

★ "Swango: the Fusion"
Choreographers from Broadway's *Swing!* and *Forever Tango* combine the playfulness of one form with the passion of the other. Thursdays and Fridays through 8/30 at 8:30. • Swing 46, 349 W. 46th St. (212-262-9554); $35 with drinks, $50 with dinner.

★ Lincoln Center Out-of-Doors
Highlights include: Diabolo Dance Theatre of Taiwan R.O.C., 8/7 at 6. A-Quo Danza Contemporánea of Mexico, 8/8 at 5:30. Aliee Farley Dance Theater, 8/8 at 6:30. Limón Dance Company, 8/8 at 8. The Jiving Lindy Hoppers of London, 8/9 at 6. Dha Fuzion (martial arts meets tap), 8/13 at 5:45. Philadanco, 8/14 at 8. Call for details or visit lincolncenter.org. • Lincoln Center, various outdoor stages (212-875-5108); free.

Peter Pucci Plus Dancers
Former jock combines sports and dance in *Pucci: Sport*—stages become basketball courts, bandshells become hockey rinks, and acts become innings. 8/8 at 10:30 and 8/9 at 11. • 8/8: Morningside Park. 8/9: Brower Park, Brooklyn (212-360-8290); free.

Raiford Rogers Modern Ballet
New York premiere of *Cabin Fever*, exploring youth-obsessed society and resulting neuroses, is a collaboration between Rogers and musician Sandra Tsing-Loh. 8/8–8/10 at 8; 8/11 at 2. • The Duke Theater on 42nd Street, 229 W. 42nd St. (212-239-6200); $20.

★ "Central Park SummersStage"
Presents two contemporary-ballet companies. Alonzo King's Lines Ballet, a troupe with a serious world-music slant, performs the East Coast premiere of Japanese-influenced *Koto*; also, Pam Tanowitz Dance fuses classic ballet with modern. 8/9 at 8:30. • Rumsey Playfield, Central Park at 69th St. nr. Fifth Ave. (212-360-2777); free.

★ New York International Fringe Festival
Twenty troupes perform throughout the city. Among the offerings: Zimbabwe-based Iyasa's *Africana-Americano*, a high-energy fusion of African music, dance, and drama; Venus Fly Trap's *Stalking Christopher Walken*, a comic piece presuming to draw from the enigmatic actor's subconscious; Spencer/Colton and Blue Man Group's Randall Jaynes's *Billy Nijinsky*, about a man obsessed with the legendary Russian dancer; KDNY's *autoportraits*, a metaphorical take on women and fun-house mirrors; and Decadancetheatre's *Heroin(e)*, a raw look at the world of addiction. 8/9–8/25. Call for details or visit fringenyc.org. • Various theaters (212-420-8877); $12.

★ Dance Theatre of Harlem
Hosts annual street festival with performances by the company, students from the school, Flamenco Vivo Carlota Santana, and cast members from the new musical *Harlem Song*. 8/10, noon to 7 (rain date: 8/11) • 152nd St. from Amsterdam to St. Nicholas Aves. (212-690-2800); free.

Hudson River Park Trust
Live music and free dance lessons along the Hudson with Latin band Mo' Guajiro. 8/11 at 6:30. • MoonDance, Pier 25 at N. Moore St. (212-533-7275); free.

★ Les Ballets Trockadero de Monte Carlo
Flamboyant as ever, the renowned all-male dance troupe dons tiaras and tutus for New York premieres of Agnes de Mille's Degas-inspired *Debut at the Opera*, Peter Anastos's *La Trovatiara*, a new *Don Quixote*, and company classics. 8/12–8/24. Call for details. • The Joyce Theater, Eighth Ave. at 19th St. (212-242-0800); $38.

Ground Rules This section emphasizes classical concerts, recitals, and outdoor performances (but only the premeditated ones), and includes the occasional jazz concert if it is held, say, in a public space. Stars (★) indicate our editors' recommendations. For rock concerts and club information, see "Nightlife."

Talent

Big Night

To hear **Dmitri Hvorostovsky** tell it, his upcoming Mostly Mozart Festival debut with the Moscow Chamber Orchestra—at press time, still scheduled to go on, despite the home team's strike—is mostly menu. There'll be a little Handel and Gluck for "starters," Verdi for the "main course," and, appropriately, Neapolitan songs for "dessert." And the Siberian-born baritone is in fact enjoying a smorgasbord of a career. Last season, his portrayal of Andrei in Prokofiev's *War and Peace* at the Metropolitan Opera won raves, and the year before, he took on *two* parts in a film version of *Don Giovanni* (he'll appear in the title role this season at the Met, one of many New York appearances) and inked a multi-CD deal with Delos Records (the fourth is due out this fall). He can pretty much write his own ticket, but the full-lipped, creamy-voiced 39-year-old, who's constantly being dubbed the sexiest man in opera, says he is "struggling and suffering." Success yields pressure, the singer explains from his home in London: "It gets to your nerves." But apparently not to your stomach: Thursday's program at Avery Fisher Hall, promises the romantic Hvorostovsky, will be "delicious." (See "Classical Music.") A.Z.

PHOTOGRAPH BY STEVE J. SHERMAN.

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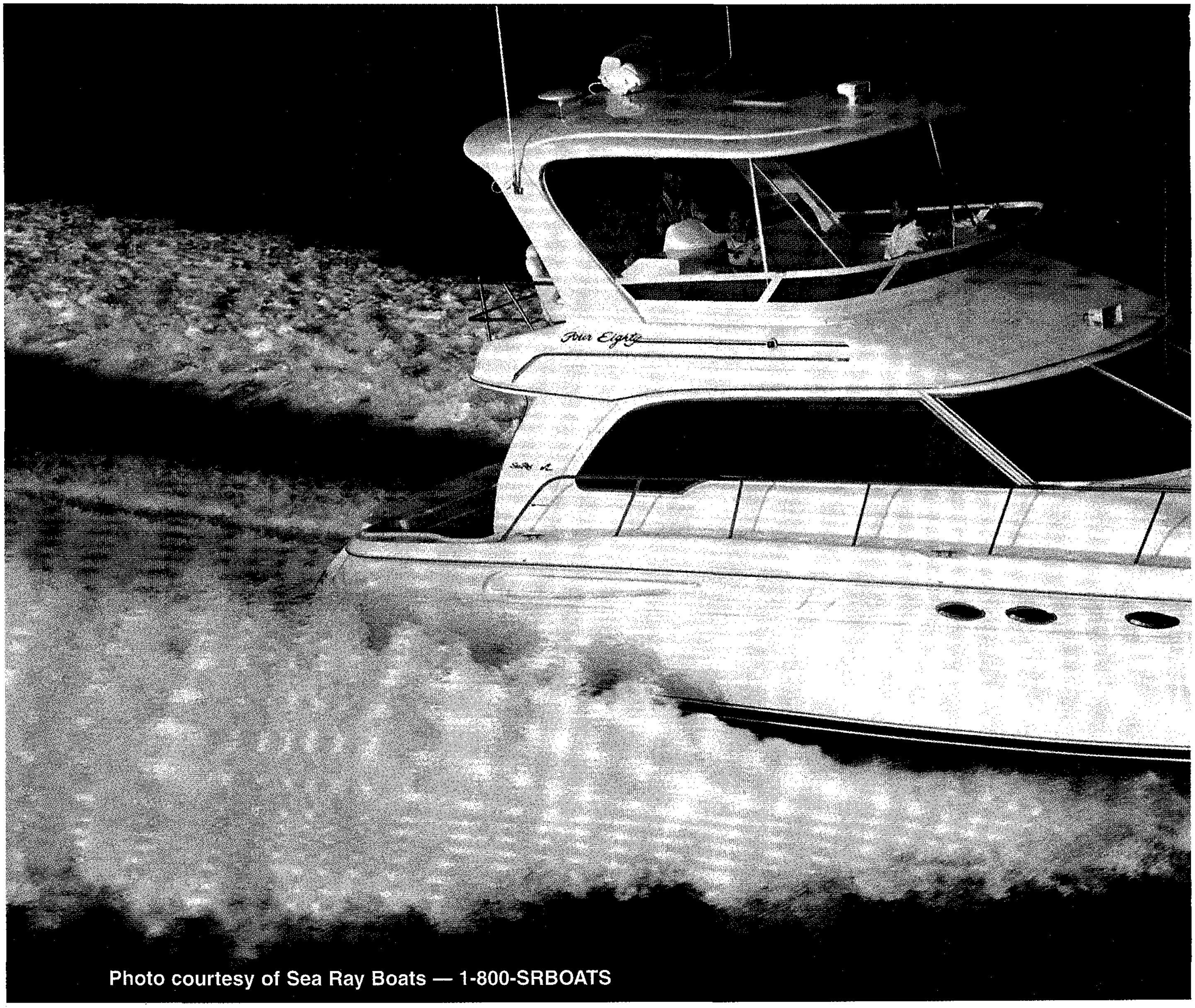

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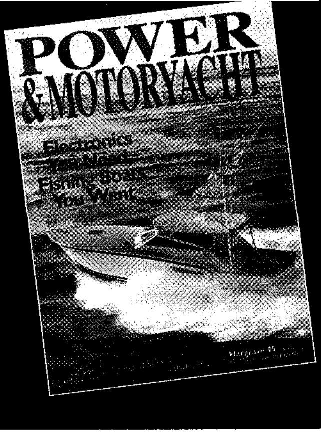
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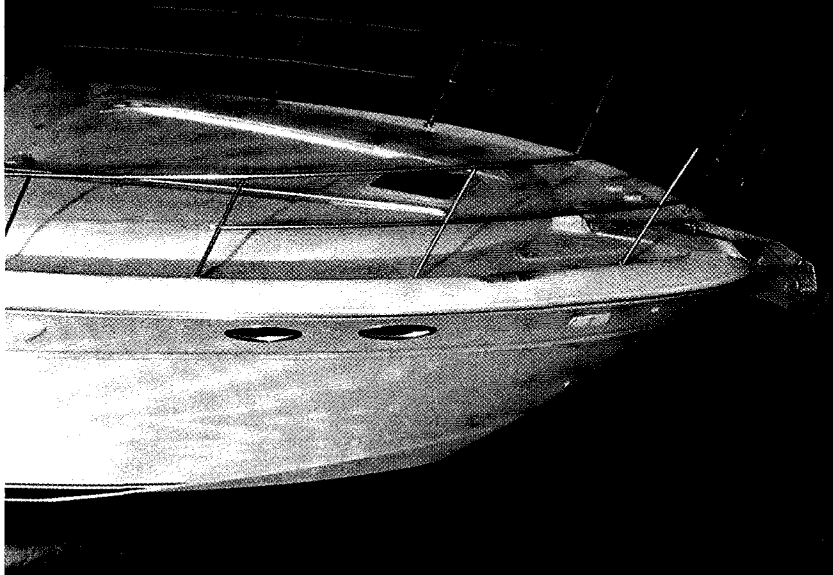

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Nightlife

Edited by Ethan Brown

Concerts

★ The Allman Brothers Band
8/13 at 7:30. The Grateful Dead might get name-checked the most in discussions of bands like String Cheese Incident and Phish, but these perpetually touring blues-rock-country-jazzers are probably the truest progenitors of the jam-band scene. • Jones Beach Theater, Wantagh, Long Island (212-307-7171); $29–$49.50.

★ Beck
8/14 at 8. Beck comes to Lincoln Center to premiere his very Hank Williams–esque new album, which will be released in the fall. • Alice Tully Hall at Lincoln Center (212-307-7171); $40.

Bonnie Raitt
8/11 at 7:30. Occasionally, she can provide real expressions of the blues—see "I Can't Make You Love"—but too often she promulgates the sort of middling country rock favored by the likes of Tom Petty. • Jones Beach Theater, Wantagh, Long Island (212-307-7171); $25–$60.

★ Mary J. Blige
8/7 at 8; 8/13 and 8/15 at 8. (See box.) • 8/7 at Jones Beach Theater, Wantagh, Long Island (212-307-7171); $30–$60. 8/13–8/15 at Apollo Theatre, 253 W. 125th St. (212-307-7171); $35–$76.

Oasis
8/11, 8/13–8/14 at 8 (8/13 and 8/14 are sold out). The yobs come Stateside in support of their very regressive (even for them) new album, *Heathen Chemistry.* • Beacon Theater, Broadway and 74th St. (212-307-7171); $42.

Santana
8/9–8/10 at 7:30. He's got a new album on the way, but let's hope (even if we know it's in vain) it's more *Abraxas* and *Caravanserai* than "Smooth" and "Maria Maria." • Jones Beach Theater, Wantagh, Long Island (212-307-7171); $30–$65.

Slayer
With Soulfly. 8/13 at 7:20. Even if groups like Slipknot outdo them in stage presence, Slayer are still the most punishing speed-metal act on the planet. • Roseland Ballroom, 239 W. 52nd St. (212-307-7171); $29.50.

Small Stages

B.B. King Blues Club & Grill
8/7: Eric Burdon. 8/8: Kanda Bongo Man. 8/9: The Zen Tricksters. 8/10: Michael Camilo Latin Jazz Orchestra. 8/13: Mickey Hart. 8/14: Bobby Blue Band. • 243 W. 42nd St. (212-997-4144).

Bottom Line
8/7: Randall Bramblett. • 15 W. 4th St. (212-228-6300).

Bowery Ballroom
8/8: Topaz; Mike Errico. 8/9: Cornelius. 8/10: Love with Arthur Lee. • 6 Delancey St. (212-533-2111).

"Celebrate Brooklyn"
8/9: "Latin Music Series" with Ely Guerra; Si-Sé; Jumbo. 8/10: "Latin Music Series" with Machito Orchestra. • Prospect Park Bandshell (718-855-7882, ext. 45); $3 suggested donation, except for benefit concerts.

"Central Park SummerStage"
8/10 at 3: Enrique Bunbury. 8/11 at 3: Sonic Youth (see box). 8/13 at 7: An Evening of Spoken Word with "The Zora Salon: Zora Neale Hurston Tribute." • Rumsey Playfield, Central Park, enter at Fifth Ave. and 72nd St. (no phone; www.summerstage.com); all shows free except for benefit concerts.

★ Irving Plaza
8/10: Filter. 8/14: The Strokes; White Stripes. • 17 Irving Pl. (212-777-6800).

Joe's Pub
8/7: Jai Uttal and the Pagan Love Orchestra. 8/10: Pharaoh's Daughter. 8/12: Alice Ripley. 8/13: Gavin DeGraw. 8/14: Lila Downs. • 425 Lafayette St. (212-239-6200).

Knitting Factory
8/7: "Sim Faculty Concert." 8/8: The Apes; the Dishes; the Witnesses. 8/9: The Fire Show; New Brutalism. 8/10: Nina Nastasia. 8/12: Erase Erratta. 8/13: Munly and the Lee Lewis Harlots. • 74 Leonard St. (212-219-3055). $.

Makor
8/7: The Weimar Band. 8/13: Greg Fine. • 35 W. 67th St. (212-601-1000).

Maxwell's
8/9: NRBQ. • 1039 Washington St., Hoboken, N.J. (201-653-1703).

Mercury Lounge
8/7: Alison Moorer. 8/9: Country Teasers; the Rogers Sisters. 8/10: Les Sans Culottes. 8/11: Friend/Enemy. • 217 E. Houston St. (212-260-4700).

Northsix
8/8: D.J. Spooky; Ming and FS. 8/11: Erase Errata. 8/14: The Cherry Valence. 8/15: Mike Doughty. • 66 N. 6th St., Williamsburg, Brooklyn (718-599-5103).

S.O.B.'s
8/7: "Black Lily." 8/9: Ursula Rucker. 8/10: Ogans. • 204 Varick St. (212-243-4940).

Southpaw
8/8: Jucifer; the Holy Ghost. 8/10: Dahlek; Bad Wizard. • 125 5th St., Park Slope, Brooklyn (718-230-0236).

Stephanie Mills; The Whispers
9/13 at 8. • Beacon Theater, Broadway and 74th St. (212-307-7171); $42–$52.

The Village Underground
8/9: Master of None; Barefoot Landing; Higher Circle. • 130 W. 3rd St. (212-777-7745).

Clubs

APT
An apartment-themed lounge with a surprisingly good lineup of hip-hop, soul, and house D.J.'s. Mondays: Bobbito Garcia. Tuesdays: Jaymz Nylon. Wednesdays: *Fader* magazine presents Rich Medina. Thursdays: Small Change. Fridays: Ursula 1000. Saturdays: Chairman Mao and Citizen Kane. • 419 W. 13th St. (212-414-4245).

Arc
Fridays: "Be Yourself" with progressive-house maestro D.J. Danny Tenaglia. Saturdays: "Made Saturdays," trance and progressive house spun by the likes of Deep Dish. • 6 Hubert St. (212-226-9212).

Baktun
Mondays: Techno with "Tronic Treatment." Guests often include techno luminaries like Richie Hawtin. Saturdays: Drum and bass at "Direct Drive." • 418 W. 14th St. (212-206-1590).

★ "Bang the Party"
Lori and E-Man's sweaty Friday-night house party returns to Manhattan after several years at Frank's Lounge in Brooklyn. Expect lots of tambourine-toting dancers and plenty of house and disco classics. • Opaline, 85 Ave. A (212-726-1322); $10.

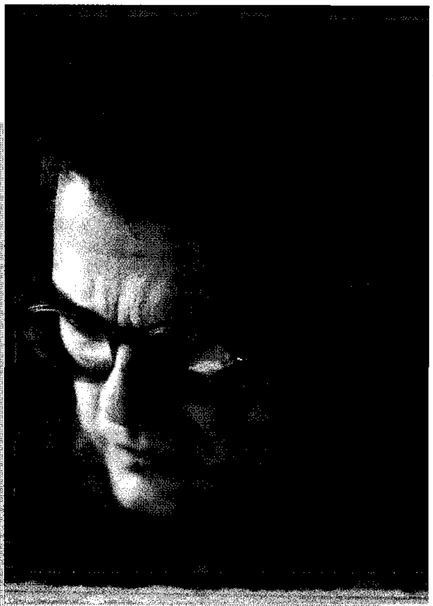
Centro-Fly
Thursdays: Eclectic music with "?" Fridays: "GBH" hosts some of the more adventurous nights at the club with D.J.'s like Ashley Beedle and Marshall Jefferson. • 45 W. 21st St. (212-627-7770).

Club Shelter
Saturdays: Timmy Regisford's long-running deep-house party "Shelter." • Club Shelter, 20 W. 39th St. (212-439-4141). $.

Luxx
Fridays: "Mutants" with D.J. Larry Tee. Saturdays:

Jazz

Two for One



"I love duets," says bassist **Charlie Haden** (pictured), "because to me they are the essence of what it means to be a musician; that is, players listening to one another." Indeed, the soft-spoken, extremely versatile bassist has recorded duets with a whole host of jazz's top-flight players, including Keith Jarrett, Ornette Coleman, and, on his upcoming album *American Dreams,* piano man of the moment Brad Mehldau. From August 6 through 18, Haden will take his duet obsession to the Blue Note, where he'll play with the likes of Mehldau, Gonzalo Rubalcaba, and Geri Allen. "I'm especially excited about playing with Gonzalo, since we haven't had a chance to perform the album of boleros we did together in the United States," Haden says. He's also looking forward to premiering work from *American Dreams,* which, with its folk songs, jazz numbers, and movie-theme music, is an appropriately diverse affair for Haden, who is equally comfortable with outré jazz and placid boleros. "I don't see music in terms of categories," Haden says. "I see music in terms of beauty." (See "Jazz.") E.B.

Ground Rules In clubland, promptness is *not* next to godliness; expect shows to start later than promised. Stars (★) indicate our editors' recommendations. $ = cash only.

PHOTOGRAPH BY MYRIAM SANTOS-KAYDA/RETNA, LTD.

D.J. Larry Tee spins electroclash at "Berliniamsburg." Sundays: "House Music Sessions" with D.J. Raji K and D.J. Gomi. Sundays: More Larry Tee with "NYFC." Mondays: "Cult Movie Mondays." Tuesdays: D.J. Miss Guy spins rock and metal at "Hell Bent for Brooklyn." • 256 Grand Street, Williamsburg, Brooklyn (718-599-1000).

★ "Overboard"
Monthly parties aboard the Paddlewheel Queen. 8/11: Tech-house D.J. duo Layo and Bushwacka!, whose current dance-floor hit cleverly samples Devo's "Mongoloid." • 23rd St. and the East River (no phone; matterform.com); $25.

★ "PS1 Warm-Up Series"
8/10: John Howard; Mission: On Mars. • 22-25 Jackson Ave., at 46th St., Long Island City (718-784-2084); free.

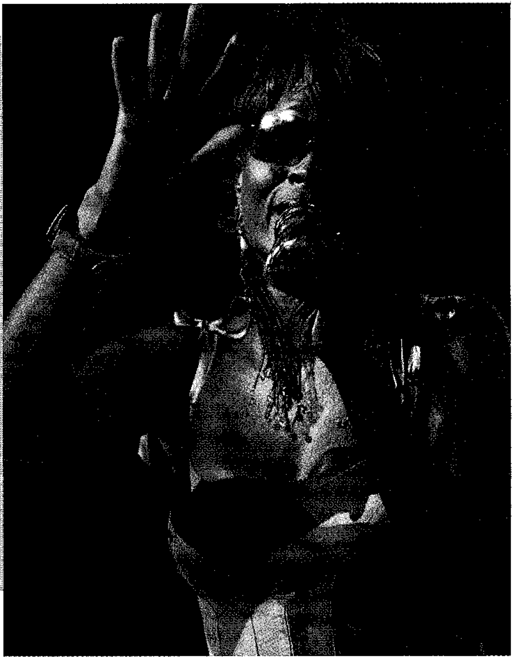
The Roxy
Saturdays: The Chelsea boys dance all night to a rotating set of house D.J.'s, including Razor of Razor and Guido. • 515 W. 18th St. (212-627-0404). $.

SPA
Wednesdays: Rock and roll and electro spun by D.J.'s like Paul Sevigny. Thursdays: A-listers and fashionistas take over with "Ultra," featuring hip-hop, house, and rock and roll spun by D.J.'s Mark Ronson, Lady Bunny, and Cameron Douglas. Saturdays: Overdressed Euros line up for "Jet Set" with D.J. Eric LaPeau. • 76 E. 13th St. (212-388-1060).

Performance

Blige in Blue

Her recorded material can often let her street-worn, husky voice down, but Yonkers native **Mary J. Blige** (pictured) makes even her weakest songs (like "Rainy Dayz," her sappy duet with Ja Rule) work onstage. On a recent installment of VH1's *Divas*, Blige seemed so possessed by the blues that she nearly started speaking in tongues, and when she performs for hometown audiences, she seems able to channel all of their hopes, fears, and struggles. Expect the emotion to flow at her New York bookings this week, August 7 at Jones Beach Theater and August 13 and 15 at the Apollo. (See "Concerts.")



Jazz

Birdland
Mondays in August from 5:30 to 7:30: Scott Whitfield Jazz Orchestra. Tuesdays from 5:30 to 7:30: David Ostwald's Louis Armstrong Centennial Band. Fridays from 5:30 to 7:30: Lew Anderson's All-American Big Band. 8/7: Nancy Kelly. 8/8–8/10: Buster Williams. 8/14–8/17: Barry Harris Quintet. • 315 W. 44th St. (212-581-3080).

Blue Note
Through 8/11: Charlie Haden and Geri Allen Duo. 8/13–8/15: Charlie Haden and Gonzalo Rubalcaba Duo. (See box.) • 131 W. 3rd St. (212-475-8592).

Cajun
Mondays and Thursdays in August: Vince Giordano and the Nighthawks. Tuesdays: Stanley's Washboard Kings. Wednesdays: Eddie Davis and his New Orleans Jazz Band. Fridays: The Canal Street Dixieland Jazz and Blues Band. Saturdays: The Red Onion Jazz Band. Sundays: Peter Eckland Quartet. • 129 Eighth Ave., at 16th St. (212-691-6174).

Iridium
Monday nights, the Les Paul Quartet holds office hours. Through 8/11: Steve Lacy; Roswell Rudd Quartet. 8/13–8/18: Ahmad Jamal Trio. Sets Sun.–Thurs. at 8:30 and 10:30, with extra midnight set Fri. and Sat. • 1650 Broadway, at 51st St. (212-582-2121).

Jazz Standard
Sets at 7:30 and 9:30. Through 8/11: Luciana Souza. 8/13–8/18: Monty Alexander Trio. • 116 E. 27th St. (212-576-2232)

Small's
Extremely cozy and open all night, offering after-hours jazz until 8 A.M. It's a candlelit basement whose nightly jams start round about 2 A.M.—the perfect time for a post–Village Vanguard visit (it's right around the corner)—and often involve free beverages and food. • 183 W. 10th St. (212-929-7565).

Smoke
Sundays in August: : Chris Washburne and the Syotos. Tuesdays: "Hammond B3 Organ Grooves." Wednesdays: Hot Pants Funk Sextet. Thursdays: Jim Rotondi and David Hazeltine's Electric Band. • 2751 Broadway, at 105th St. (212-864-6662).

Tonic
Sundays: "Klezmer Sundays." 8/7: Jamie Saft and American Matzos. 8/8: D.J. Olive. 8/9: Big Lazy. 8/10: Grupo Fantasma. • 107 Norfolk St. (212-358-7503). $.

Village Vanguard
Mondays in July: The Vanguard Jazz Orchestra swings on. Through 8/11: Diane Reeves. 8/13–8/18: Bill Frisell Trio. • 178 Seventh Ave. So. (212-255-4037). $.

In Concert

Rediscovered Youth

Sonic Youth (pictured) have taken a lot of knocks from rock critics lately, one even suggesting that they call it quits. We're puzzled by this turn of events: Surely there are more worthy candidates for the indie-rock glue farm (Frank Black or Guided by Voices, anyone?), and the group recently released one of the better albums of its long career, the dreamy, languorous *Murray Street*. Give the naysayers their comeuppance by turning out in force for the band's SummerStage gig on August 11. (See "Small Stages.")

Comedy

Carolines on Broadway
Mondays, "New Talent Night," hosted by Eddie Brill. 8/7: Marc Maron. 8/8–8/11: T. K. Kirkland. 8/14: Eddie Brill. • 1626 Broadway, nr. 49th St. (212-757-4100). $12.50–$24.50; two-drink minimum.

"Chicago City Limits' Directors Cut"
The comedy troupe opens its twenty-ninth revue. Performances Thursday at 8, Friday and Saturday at 8 and 10:30. • Chicago City Limits Improvisational Theater, 1105 First Ave., at 61st St. (212-888-5233). $20.

Comedy Cellar
Through 8/11: Colin Quinn; Marc Maron; Godfrey; Greer Barnes; Jim Norton. • 117 MacDougal St. (212-254-3480).

Cabaret

Don't Tell Mama
Thursdays in August at 6: "Seth's Broadway Chatterbox." Saturdays at 8:30: Ron Poole's "Poole Party!" Saturdays at 11: Tommy Femia in "Judy Garland Live!" • 343 W. 46th St. (212-757-0788). $.

Judy's
8/7: Lee Lessack. 8/8–8/9: Karen Kohler in "The Moons of Venus: A Tribute to Marlene." • 169 Eighth Ave., near 18th St. (212-929-5410).

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PHOTOGRAPHS: FROM TOP, ZACH CORDNER/RETNA, LTD.; DANNY CLINCH/CORBIS OUTLINE.

The Mix

Edited by Boris Kachka

Radio Highlights

Studio 360: "Summer"
What this episode of Kurt Andersen's show lacks in thematic creativity it may well make up for in the setting—the populous sands of Brighton Beach—and the company—comic essayist Jonathan Ames, whose latest collection is *My Less Than Secret Life*. • 8/10 at 10 A.M. on WNYC, 93.9 FM and 8/11 at 7 P.M. on WNYC, 820 AM.

"Survival Kit": Jane Smiley
The Pulitzer Prize–winning novelist spends a half-hour with host Leonard Lopate, discussing the eight things she'd want to take into six months of isolation. • 8/11 at 2 P.M. WNYC, 820 AM.

"Radio Lab: New York Scream"
The three-hour art-and-journalism program this week features the scientific scream analysis of Dr. Gregory Whitehead, who shares the results of a study based on primal shouts New Yorkers have phoned in to the WNYC Scream Line. • 8/11 at 8 P.M. WNYC, 820 AM.

Laura Zigman
The author of *Animal Husbandry* talks to the eponymous host of "The Lewis Burke Frumkes Show" about her new novel, *Her*. • 8/11 at 8 P.M. WPAT, 930 AM.

Lectures and Panels

Bob Braine
The Brooklyn-based artist talks about his work exploring our relationship with our surroundings in conjunction Mark Dion's ecological art project, "Urban Wildlife Observation Unit." • 8/7 at 12:30 P.M. Madison Square Park, near Broadway and 23rd St. (212-980-4575); free.

Rising Waters
Andrea Torrice, producer of the film *Rising Waters: Global Warming and the Fate of the Pacific Islands*, screens a segment and participates in a panel discussion with Jim Sniffen of the U.N. Environment Programme and NASA scientist Vivian Gornitz. • 8/7 at 7 P.M. American Museum of Natural History, 2 W. 77th St. (212-769-5200); $15.

Christopher Fox on the Revolution
The curator from Fort Ticonderoga gives a lecture and tour of the exhibit "Surviving and Thriving During the Revolution: New York Battles Back." • 8/8 at 6:30 P.M. Fraunces Tavern Museum, 54 Pearl St. (212-425-1778); free.

Amy Redford
Robert Redford's daughter talks about her own blossoming acting career with former CNN "Showbiz Today" correspondent Cynthia Tornquist. • 8/12 at 7:30 P.M. Makor, 35 W. 67th St. (212-601-1000); $12, $15 at the door.

The Written Word

Alain de Botton
The author of *How Proust Can Change Your Life* reads from the latest of his high-culture self-help guides, *On Travel*. (See box.) • 8/7 at 6:30 P.M. Lenox Hill Bookstore, 1018 Lexington Ave., at 73rd St. (212-472-7170); free.

Jill Bialosky
The Norton editor and established poet reads from and talks about her first novel, *House Under Snow*. • 8/7 at 7 P.M. Barnes & Noble, 240 E. 86th St. (212-794-1962); free.

Jon Papernick and Jonathan Tel
The two authors read stories from their new collections on modern Israel—Papernick from *The Ascent of Eli Israel*, Tel from *Arafat's Elephant*. • 8/7 at 7:30 P.M. Makor, 35 W. 67th St. (212-601-1000); $12, $15 at the door.

Augusten Burroughs
The novelist reads from and talks about *Running With Scissors*, his new memoir about being raised by lunatics. • 8/7 at 7:30 P.M. Barnes & Noble, 267 Seventh Ave., Park Slope, Brooklyn (718-832-9066); free.

Jeri Laber
The Human Rights Watch co-founder discusses her new memoir, *The Courage of Strangers: Coming of Age With the Human Rights Movement*. • 8/8 at 7:30 P.M. Barnes & Noble, 2289 Broadway, at 82nd St. (212-362-8835); free.

Motor Mouth Series
A continuing series of readings at Slam pioneer Bob Holman's new downtown space features "Detroit poetry" and "its New York friends," with several readers at each installment. • 8/9, 8/10, and 8/12 at 7 P.M. Bowery Poetry Club, 308 Bowery (212-614-0505); $5 each.

Henry Epstein and Marti Lebare
Longtime friends of the longtime poetry haunt return to read as the café celebrates its twenty-fifth anniversary. • 8/11 at 6 P.M. Cornelia Street Café, 29 Cornelia St. (212-989-9319); $6 and one-drink minimum.

Philip Caputo
The Pulitzer Prize–winning journalist and essayist reads from *In the Shadows of the Morning*, a new collection of essays on his exotic travels. • 8/12 at 7 P.M. The Half King, 505 W. 23rd St. (212-462-4300); free.

John Darnton
The *Times* editor (another Pulitzer Prize winner) reads from his sci-fi thriller, *Mind Catcher*. • 8/12 at 7 P.M. Barnes & Noble, 1972 Broadway, at 65th St. (212-595-6859); free.

Thomas Von Essen
The former commissioner of the New York City Fire Department signs copies of his 9/11 memoir, *Strong of Heart: Life and Death in the Fire Department*. • 8/13 at 1 P.M. Barnes & Noble, 600 Fifth Ave., at 48th St. (212-765-0592); free.

"The Zora Salon"
Avery Brooks, Ruby Dee, Russell Hornsby, Kevin Jackson, and others pay tribute to Harlem Renaissance grande dame Zora Neale Hurston with words and music. • 8/13 at 7 P.M. SummerStage, near Fifth Ave. and 72nd St. in Central Park (www.summerstage.org); free.

Special Events

Tours

Beaux-Arts in Four Squares
The Whitney's tour series continues with a trip identifying Beaux-Arts elements of Union, Gramercy, Stuyvesant, and Madison squares, without neglecting the variety of other styles in evidence. • 8/7 at 6:30 P.M. and 8/10 at 1 P.M. Whitney Museum of American Art, 945 Madison Ave., at 75th St. (212-570-3676); $18.

The Bowery
Walk along what once was the shadiest street in the country, visiting Big Tim Sullivan's headquarters, McGuirk's Suicide Hall, P. T. Barnum's circus, and many a former flophouse. • 8/9 at 1 P.M. Meet at the Black Cube, Astor Pl. and Lafayette St. (212-439-1090); $12.

"Brownstone Brooklyn"
Norman Oder's several weekly "New York Like a Native" tours include a hike from Fort Greene through Downtown and on to Dumbo, Brooklyn Heights, and Park Slope. The shorter version, "Brooklyn 101," starts later the same day. • 8/10, "Brownstone Brooklyn" 11 A.M. to 3:30 P.M., "Brooklyn 101" 1:30 to 4 P.M. Call 718-393-7537 for reservations and meeting place; $15.

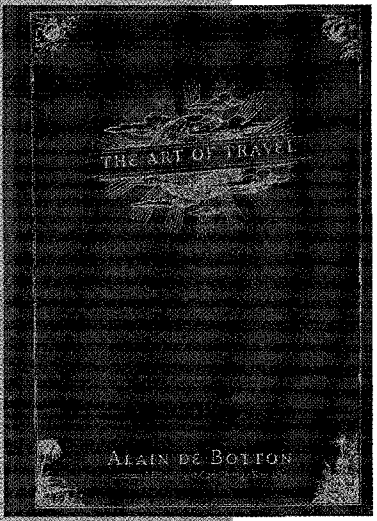
Old-Time Gangsters Tour
See where all the old-school wise guys worked, lived, loved, and died (of natural causes or by other means). • 8/10 at 11 A.M. Meet at 147 W. 43rd St. (212-475-6914); $20.

Sunset Park
Explore the Brooklyn neighborhood's cultures gastronomically, picking up bubble tea and baked goods at

In Print

On the Read Again

"Most novels are, in a way, travel books," says **Alain de Botton**. "Travel writing goes to the heart of what writing is generally, which is a way of standing outside a culture and looking in." The 32-year-old Swiss-born Londoner, who left a Harvard graduate program in French philosophy to write novels, is a sort of tour guide in another sense: With the 1997 best-seller *How Proust Can Change Your Life*, he invented a new genre—the tongue-in-cheek self-help, high-culture primer. De Botton's new book, *The Art of Travel* (Pantheon, $23), revisits his own jaunts to Barbados, the Netherlands, Provence, and Madrid, gleaning ideas and lessons along the way from Baudelaire, Van Gogh, Ruskin, and Flaubert, to name a few. The basic thrust: Slow down and pay attention. "We've got access to so much that we sort of feel that we have to see it all," says De Botton. "It's rather like with books. We feel we have to read all the books so we don't really read any of them well." It's an interesting analogy, in light of the common critical gripe that he's writing Cliffs Notes for the Soul. "I'm not a teacher," he counters. "I don't see myself as someone whose role it is to elucidate the ideas of the great thinkers. I'm advancing my own thoughts with the help of other people." Besides, books are like holidays in yet another way; the most challenging ones can be the most rewarding, "but I don't think that's what makes them good. I think some good books are easy to understand." De Botton will read on August 7 at the Lenox Hill Bookstore. (See "The Written Word.") B.K.



On View

Roach Motel

Not all the fresh-faced college grads who fled to Eastern Europe in the early nineties came back with novels, but there's a boom on (John Beckman, Arthur Phillips, Gary Shteyngart) nonetheless. And though Hemingway may be their hero, they owe a lot more to Franz Kafka. The dour Czech's works never mentioned Prague by name, but its particulars (maddening bureaucracy, the stifling closeness of the marginalized Jewish community) laid the foundation for a century's worth of disenchanted soul-searchers. The Jewish Museum drives the point home in **The City of K.: Franz Kafka and Prague**, opening August 11. Photos, manuscripts, first editions, diaries, letters, and even animated versions of Kafka's drawings are distributed throughout twelve spaces, re-creating the world that both depressed and inspired the genius—whose works have been returning the favor ever since. (See "Exhibits.")

Chinese, Turkish, Mexican, and Dominican markets before picnicking in the namesake patch of green that indeed offers glorious afternoon views. • 8/11 at 11 A.M. Meet at the parking lot of Hong Kong Dynasty Supermarket, 6013–6023 Eighth Ave., at 60th St. (212-222-2243); $15.

Landmark Battles in Midtown

A tour visits Grand Central Terminal (protected by the Supreme Court), the Chrysler Building (nearly demolished in the seventies), the Villard Houses (now part of the Palace Hotel), and other buildings spared the wrecking ball. • 8/11 at 2 P.M. Urban Center, 457 Madison Ave., at 51st St. (212-935-3960); $15.

Exhibits

Four 9/11 Shows at the NYHS

The institution hosts four new "History Responds" exhibits. In "Twin Towers Remembered," Camilo Jose Vergara's photo collection chronicles 31 years of the WTC. "Pilgrimage" records New Yorkers' early trips to ground zero via Kevin Bubrinski's photos. "Beyond Ground Zero" explores the science of forensic recovery. And finally, "In Light of Memory" features artist Christopher Evans's painting of a panoramic view from Tower Two on a Plexiglas sphere. • Through 10/20. New-York Historical Society, 2 W. 77th St. (212-873-3400); $5.

"Manuscript Illuminated"

The international not-for-profit group sponsors a show of work by six groundbreaking typographers. • Through 8/28. Art Directors Club, 106 W. 29th St. (212-643-1440); free.

Twentieth Anniversary Sculpture Show

The Brooklyn Working Artists Coalition celebrates twenty years of public art with its annual sculpture show in the still-uncompleted Dumbo park. • Through 9/2, open 8 A.M. to 8 P.M. Empire-Fulton Ferry State Park, Dock St. at Water St., Brooklyn (www.bwac.org); free.

"The City of K."

Photos, manuscripts, books, and multimedia environments attest to the indispensible role of Prague in Kafka's life and literature. (See box.) • 8/11 through 1/5/03. The Jewish Museum, 1109 Fifth Ave., at 92nd St. (212-423-3271); $8.

Other Events

Latino Cultural Festival

The sixth annual series turns in its final week to everything from contemporary Mexican dance to Peruvian theater and a closing performance from Cuban music star Albita. • Through 8/11. Queens Theatre in the Park, Flushing Meadows Corona Park, Queens (718-760-0064 for tickets and schedule); $6 to $30 per performance.

"On The Waterfront"

Mexican Night is up next in this series of outdoor film screenings accompanied by food, music, and other tokens of the featured culture. Rolando Klein's 1974 cult favorite, *Chac the Rain God*, set in the beautiful and parched Chiapas region, begins at sunset. • 8/7 at 7 P.M. Socrates Sculpture Park, Broadway at Vernon Blvd., Long Island City (718-956-1819); free.

Community Day at P.S.1

Dubbed "Dia del Mar," the Long Island City center's family day combines its serious contemporary art with a global array of theater, music, movies, food, and participatory arts and crafts. • 8/11, noon to 11 P.M. P.S.1, 22–25 Jackson Ave., at 46th Ave., Queens (718-784-2084); free.

Sports

Hong Kong Dragon Boat Festival

Based on a 2,000-year-old tradition, this festival brings more than 1,000 participants from North America to race on painted dragon-shaped boats headed by standing drummers who pace the paddlers. Races for New York City champions culminate in the U.S. Dragon Boat Open Championship, with experts competing for $10,000 and trips to Hong Kong. • 8/10 and 8/11, 9:30 A.M. to 5 P.M. Meadows Lake, Flushing Meadows Corona Park, Queens (718-353-3858); free.

Citywide Beach Volleyball Tournament

For the eighth time, the Parks Department serves up oceanside fun in the sun that promises to be a lot more refreshing than *Blue Crush*. Sign up in skill-based categories in same-sex or co-ed teams of two or four. Saturday's preliminary rounds take place concurrently in all five boroughs, with borough winners competing for the championship on Sunday. • 8/10 and 8/11, 10 A.M. to 6 P.M. Preliminaries: Orchard Beach, the Bronx; South Beach, Staten Island; Coney Island, Brooklyn; Rockaway Beach, Queens; Riverside Park and Central Park (212-360-8222); free.

Queensboro Arm Wrestling Championship

More than 100 men and women with biceps that would make Mark McGwire weep compete for a chance at the Subway Series of arm wrestling, the Empire State Finals. • 8/11, registration and weigh-in 11 A.M., start 1 P.M., finals 3:30 P.M. Boardwalk at Beach 116th St., Rockaway Beach, Queens (718-544-4592); free.

Saratoga Horse Racing

Joan Rivers loves her day at the races, and we know her taste is impeccable. But being a Fair Lady at this historic track ain't what it used to be: Besides the usual invitation-only Polo Ball, there's now a Chili Cook-Off (8/17), Ball of the Brews (8/23), and, of course, the hot-dog-eating contest (8/18). • Through 9/2, Wednesday through Monday at 1 P.M. Saratoga Race Course, Union Ave., Saratoga Springs (518-584-6200); $3, $5 clubhouse.

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Solutions to last week's puzzles

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cue

Kids

Edited by Susan Avery

Events

For Children

Boat People

The twelfth annual Hong Kong Dragon Boat Festival features competition and entertainment. (See box.) • 8/10–8/11, 9 A.M. to 5 P.M.; Flushing Meadows Corona Park, Queens (718-539-8974 or www.hkdbf-ny.org); free.

(Coney) Island Paradise

Prepare the kids for that upcoming trip to the Caribbean. At the New York Aquarium, they'll learn about the many colorful varieties of coral, listen to that wonderfully upbeat music, watch native dance, hear some fish-tale storytelling, and participate in arts-and-crafts sessions. • 8/10–8/11 from 11 A.M. to 4 P.M.; New York Aquarium, W. 8th St. and Surf Ave., Brooklyn (718-265-FISH or www.nyaquarium.com); $11 grown-ups, $7 seniors and kids 2–12, youngers are free.

Jewel of the Sea

Seashell necklaces, bracelets, and pendants are not only summertime fashion statements, they're also fun to make. At the Alley Pond Environmental Center, kids will create their own designs to wear beachside, and have a little snack for their efforts as well. For kids ages 6 to 8. • 8/10 from 1 to 2:30 P.M.; Alley Pond Environmental Center, 228–06 Northern Blvd., Queens (718-229-4000); $14.

Here's the World War I Flying Ace

The gang from *Peanuts* comes to life onstage in *Snoopy!* The musical introduces all the lovable characters that the late Charles Schultz made into household names. • Through 8/24; Forum Theatre Company, 314 Main St., Metuchen, N.J. (732-548-4670 or www.forumtheatrecompany.com); $12.

Play Date on Play Day

More than 100 free performances are scheduled for this year's Lincoln Center Out of Doors Festival, most of which is family-oriented. Alice Farley's Dance Theater will perform on 8/7 at 10:30 A.M. • Through 8/25; on the Plaza at Lincoln Center (call for the daily schedule, 212-875-5108 or www.lincolncenter.org); free.

Subway Series

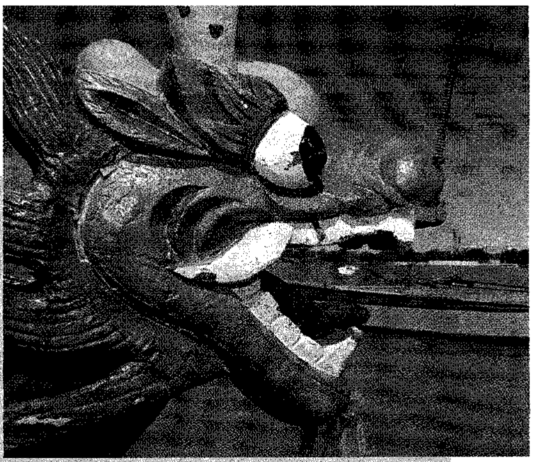
Board the Nostalgia Train with your kids and show them what life was like underground back in the twenties through the sixties. The New York Transit Museum brings an authentic BMT-D-Type Triplex into the Columbus Circle subway station for a round-trip ride to Coney Island that includes a two-hour layover beachside. In sharp contrast to today's shiny silver cars, the rugged Triplex sports a brown exterior, rattan seats, enamel handgrips, ceiling fans, and flickering lightbulbs. Reservations and advance payment required. • 8/11 and 8/25 at 10 A.M.; New York Transit Museum (718-694-5139 or www.mta.info/museum); $30 grown-ups, $10 kids 3–17, youngers are free.

Broadway Is Back

In an encore performance, Broadway Theater Thursdays are at the Children's Museum of Manhattan. Up-close-and-personal entertainment comes to 83rd Street, with the next program on 8/8 featuring the cast of *Oklahoma*, who leads the audience in a square-dancing workshop. • 8/8 at 2 and 2:30 P.M.; Children's Museum of Manhattan, 212 W. 83rd St. (212-721-1234); $6.

Would You Eat Them in a Box?

Mostly Mozart Festival 2002 presents "Green Eggs and Hamadeus," a special family event that adapts the Dr. Seuss classic to music, opera, comedy, and audience participation. Composer Robert Kapilow will also conduct an interactive, kid-friendly exploration of *Eine Kleine Nachtmusik*. • 8/24 at 2 and 4 P.M.; Lincoln Center, Alice Tully Hall (212-721-6500 or www.lincolncenter.org); $30.



Happening

Do You Canoe?

"A friend of mine dragged me" to the **Hong Kong Dragon Boat Festival**, recalls WCBS-TV anchor Cindy Hsu. "I really didn't have any interest." But when she saw the dozens of colorful boats competing head-to-head at Meadow Lake in Queens, she—like many others who start by watching—wanted in. Two years later, Hsu is part of the women's national championship team. The festival has grown from ten teams a dozen years ago to 80-plus teams (pictured) today, with groups of teens, amateurs, and semipros. The sport, already popular in Europe and Australia, uses 40-foot-long, 2,000-pound Hong Kong–built teak canoes that hold up to eighteen paddlers, a steersperson who keeps the boat on course, and a drummer who beats to keep the paddlers synchronized. Competition aside, the festival itself, held this weekend along the shore at Flushing Meadows Corona Park, includes martial-arts demos, traditional dragon dances, an international buffet, and some doo-wop and samba performances for multiculti measure. Says festival chairman Henry Wan: "People show up on weekends in advance of the festival just to network. This is an event that brings people together." (See "Children's Events.") S.A.

PHOTOGRAPH BY AP/WIDE WORLD PHOTOS.

HOROWITZ *Continued from page 35*

stories about his escapades didn't hurt, either. He actually went to court one day and came back to find that another inmate had painted his cell. "They simply assumed I was connected," Rothken says with a laugh. "And I didn't do anything to discourage the idea. In fact, they called me Meyer, for Meyer Lansky."

TURNING REFLECTIVE ONE AFTERNOON IN prison, Rothken tells me he should've thought about the consequences of what he was doing. "I know how badly I hurt Shonnie and the kids. But really, more than anybody else, I've betrayed myself."

Though it's clear he still has strong feelings for Barbieri, he can also get very angry when he talks about her, and repeatedly calls her a "pathological liar."

She, of course, has a different view. "He's tried to make me look like the bad guy here," she says. "But the fact still remains that he's the one who put himself in this position. He's the one who stole the money. I had no hand in that. He wants to blame his life going bad on being involved with me, but he's a grown man. He has to take responsibility for his own actions and for the choices he's made in his life."

Whatever Barbieri did or didn't do, she's right about Rothken's need to take responsibility for what happened.

Rothken talks about the Hebrew concept of *teshuva*, which is, essentially, a combination of seeking forgiveness through repentance and a total change of mind-set and life. The idea is that just saying you're sorry isn't enough. You have to do much more. "I'm trying to figure out how to do teshuva," Rothken says with uncharacteristic humility.

"I need to do it for my wife and my kids and my community. This is like a disgrace to God because I've not only embarrassed myself and my family, I've embarrassed other Orthodox Jews as well. I have to make amends to the community and to my victims, who I've promised to pay back."

But a close friend thinks he has a ways to go. "I believe this kind of thing can absolutely happen to him again," the friend says. "Because it doesn't seem to me that he really understands what happened."

And spending time with Rothken makes it hard to argue the point. He believes he lived every guy's fantasy. Money. Beautiful women. Sex. Freedom. And at home, he still had his family. It was, as his friend says, like he'd found his ticket to ride and wasn't getting off until the very end. No matter what. "I actually did what a lot of guys dream about doing but never will." ■

LANDMAN KEIL *Continued from page 29*

story should have been put on page three or page five. Instead of journalists being a particular breed of people who live for it, they've become much more normal."

Actually, Travis's current plight has helped foster the insidious creep of normalcy. "The smoking room at the paper is virtually empty now," says Megan Turner, who covers the movie beat. "I quit because of Neal," agrees "Page Six" 's Paula Froelich. "I've smoked since I was 11, and I have masturbatory fantasies about having a cigarette, but I love Neal. When I look at his empty office, I just can't do it."

AT THE END OF JULY, TRAVIS HAS BEEN MOVED by ambulance from Bridgehampton to Manhattan's NYU Medical Center for an operation to remove new tumors. He has lost a bit of his color, his weight is down to 115 pounds, and the short sleeves of his blue-and-white cotton hospital gown reveal arms heavily scarred from needles. He is no longer in obvious pain—in fact, he's particularly upbeat, thanks to a steady drip of morphine along with the usual vitamins and antibiotics.

"There's a just-opened bottle of wine in the fridge," he says to a visitor. "Can you pour me one, please?

"When I asked the nurse to pour me a drink last night, she looked at me askance," he reports. "I said, 'I'm not in here for alcoholism. Now I'm going down to the garden to smoke a pipe, because I'm not in here for lung cancer.' "

He has also persuaded the hospital's P.R. director to hand over her personal fax machine so that he can continue his column until the day of his operation, when he plans to take a two-week leave.

Travis is boycotting the hospital's food, but he's not exactly on a hunger strike. Instead, Le Cirque has been sending over care packages, and Langan's, which had been delivering its famous dim sum out to the Hamptons regularly by Jitney, is now forwarding it to the hospital.

That reminds Travis of the preposterous report that he was once tossed off the Jitney halfway out on the L.I.E. for misbehaving. "I *wasn't* tossed off, but they did threaten to ban me permanently," he corrects. "I normally don't smoke on the Jitney; I'm very good about it, but I was coming from a party in the city and I had a cigarette in the lavatory. Some woman started screeching at me, 'Don't you know I've had emphysema,' and I said, 'I've got it, too, lovey, and I'm not banning anything, but your cell phone is driving me nuts.' Then the Jitney Nazi took her side and told me I'd get banned, which is some kind of badge from the Jitney. In all the kerfuffle, I got off at Bridgehampton with all these people glowering at me, and I forgot my own cell phone."

The idea of being an inspiration for *Post* employees to give up tobacco leaves him horrified. "I'm not the health police," he says. "Please close the door."

He fumbles through some drawers at the side of his bed, finds a pack of Marlboros, and lights up like a naughty schoolboy. "Four years ago, I was told I had emphysema, and I quit smoking for the most part and regained 98 percent of my lung capacity," he says, as the small room fills with thick smoke. "That seemed a bit of a bugger at the time. Then I get the blindness last August, and I thought, *Fuck, that's about it*, but we started getting on top of that. I had taken Viagra, and I thought maybe that had caused the blindness. I wanted to sue them—I could have owned that company, but apparently, blurred vision is one of the possible side effects they list.

"Anyway, in March I found a little lump on my neck. Everyone was sure it was a nice cancer, the best one you can get, but in April, on my 62nd birthday, I was told it had spread, and I thought, *Jesus, what did I do to deserve all this?*

"But you have no time to be afraid. I've watched my wife just breaking up with each new crisis. But as a journalist, you just get a bit fascinated, as if it was happening to somebody else. I love sort of watching and reporting to myself about what's happening to me. If you weren't writing about yourself in your mind, you'd get pretty frustrated. But it's fairly simple. You either live six months or three years, or perhaps you recover permanently. So, I'll either be dead or I'll be doing the column."

There's a knock at the door as an orchid is delivered. It's from publicist Paul Wilmot.

"It makes you feel great, all the attention. Even Rudy, of all people, has called me to give me pep talks about cancer. It's a tough town, but the longer you stay around it, the less tough it gets. I have no illusion—I know that if I actually had to stop writing, with the exception of, say, Elaine Kaufman or Mario Cuomo or about twenty people I know, it would stop. But then again, they'd still have to worry that I might recover and screw them."

Travis is prepared for all possible outcomes. "I always wanted to do what they say Earl Wilson did—die at your typewriter at 79. If I recover, that's what I intend to do.

"I love my life," Travis continues, after a deep drag on his Marlboro. "I've loved it since I was a kid. It always seemed like journalism was the light at the end of the tunnel." ■

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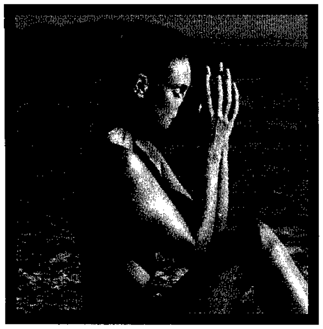

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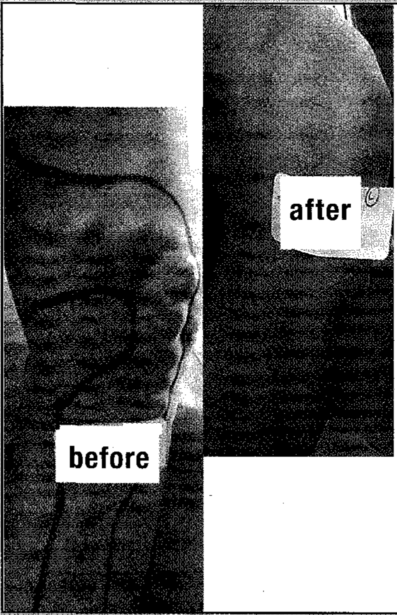

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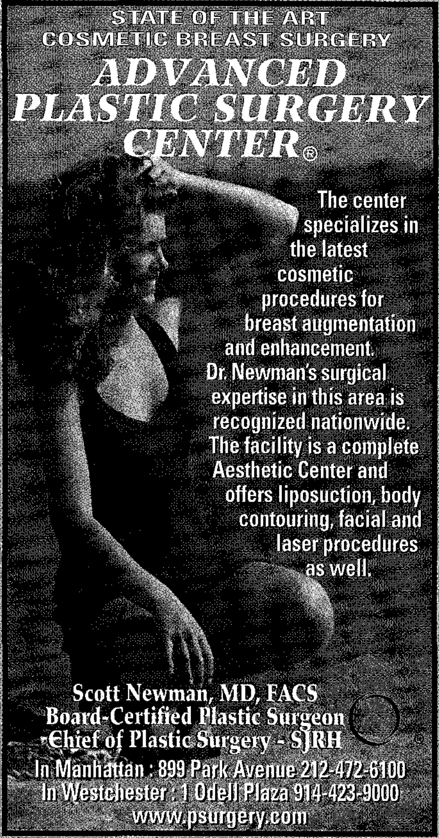
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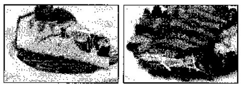

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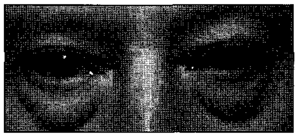

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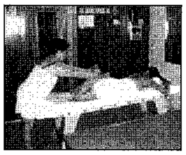

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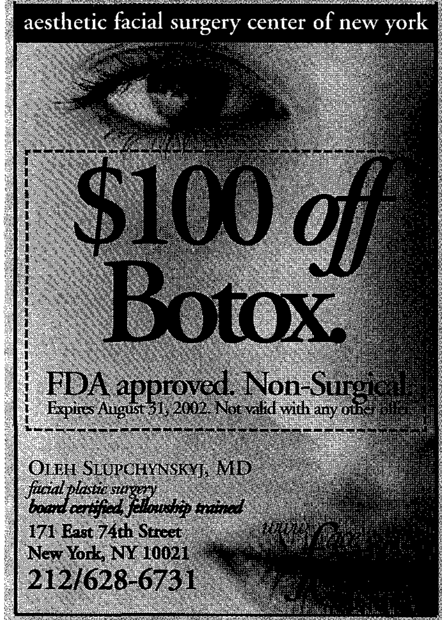
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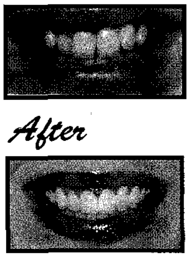
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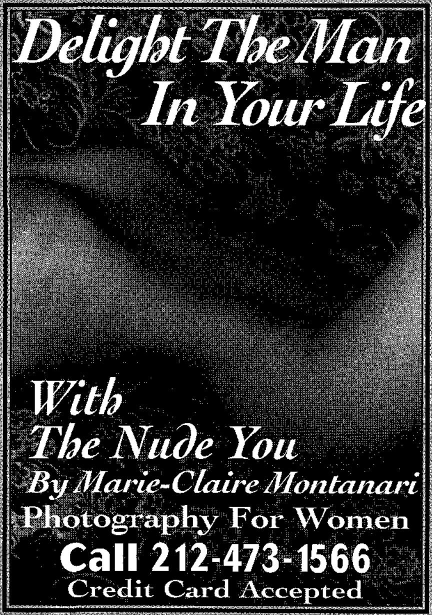
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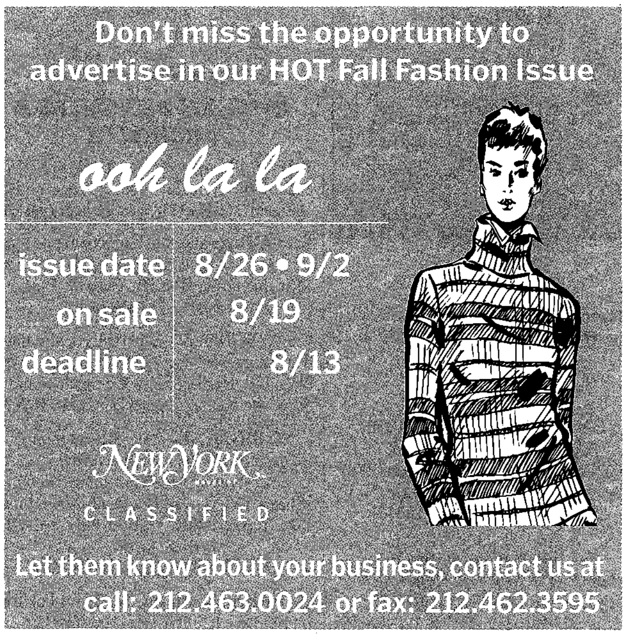

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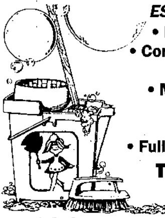

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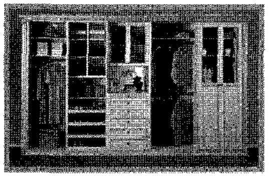

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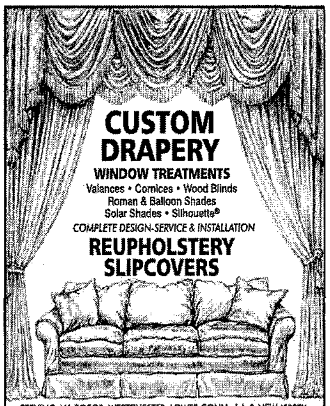

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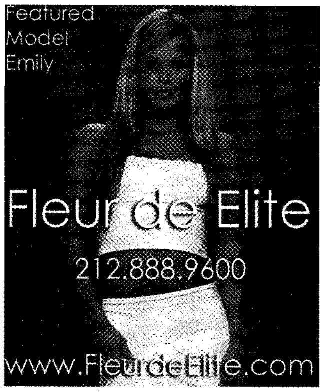

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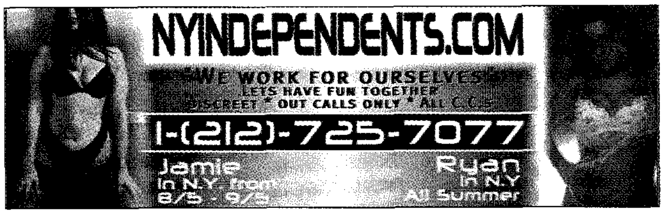
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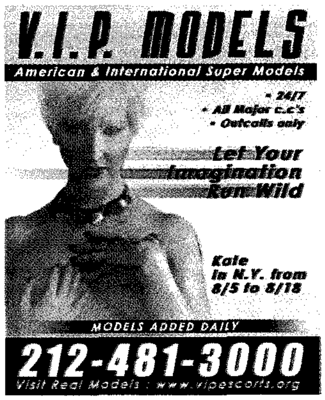
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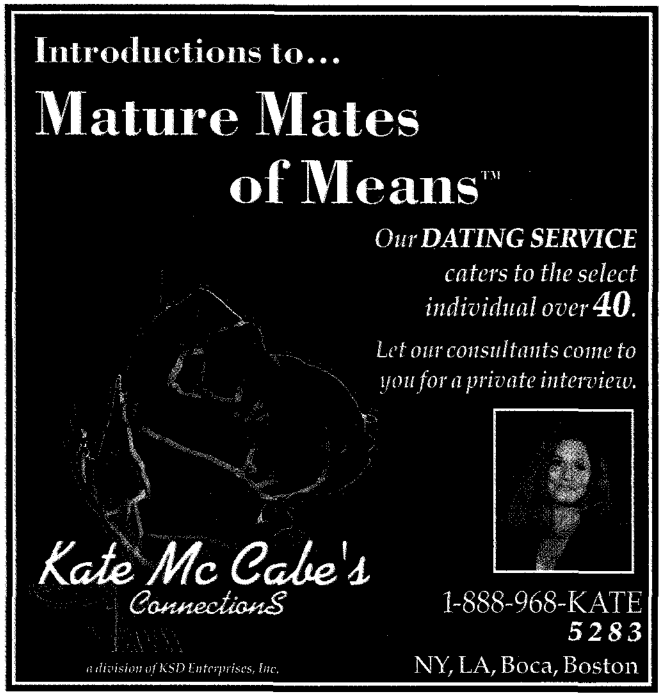

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Wealthy, Generous World Traveler—Seeks white female, 18-35, to join him in luxurious lifestyle. I am a white male, middle-aged, average height and weight. Please send photo and phone. 2793✉

Life Is Beautiful! Let's Enjoy Together—Highly successful NYC CEO, intellectually endowed, unencumbered, nonsmoker, caring, nurturing and affectionate, 160 lbs, 5'11", 73 - looks 60, daily workouts keep me energetic and salubrious. Seeks life partner, 40-50 - intelligent, affectionate, modern and evolved, with a desire for the best that life has to offer. No replies without photo. POB 6832, New York, NY 10150

Fun, Sweet, Stylish, Sensual—And successful, 53-year-old male, interested in pretty, stylish, fun, sensual and financially independent woman, 35-53. 2820✉☎

Pretty Asian Female—Cultured, urbanite, seeks male, 50 plus, for life. 2812✉☎

I'm Very, Very Tired Of Dating—I'm fed up with hearing that there are billions of guys who want me - if I'd only pay attention and give them a chance... I don't want billions; I want only one, i.e. The One. He's 30s-40s, tall, into working out, close to family/friends - an incredible man - maybe sometimes too busy and preoccupied with work/sports, but worth waiting for his attentions. He gets a kick out of my model looks: 5'7", slim, beautiful even without makeup, extremely fit. He's proud of my accomplishments: MD, top schooling, well-read, well-traveled. But he's even more overwhelmed by my caring, my thoughtfulness, my ability to be his best friend but also give him space. And he's in awe that he found someone so together - who still places having children (and a happy husband) as her priority. (And he's amazed that I actually watch Monday Night Football.) Are you out there? Please convince me with a letter/photo. 2841✉

Be My Summer Valentine—Non-Spanish-speaking, light complexion, Afro-Cuban Gemini, Yale man, 6', Columbia MBA, seeks nonsmoking, tall, shapely, attractive Christian woman. Photo a must. 2799✉

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Montreal/NY Sweetheart—Jewish, kind, 50, seeks warm, sincere, successful, romantic man, 40-55, with a real zest for life. I have it all but you. 2796 ✉☎

Beautiful Latina MD—Fit, fun, energetic, mid 40s, seeks successful, professional, fit NYC male. Spanish a plus. 2827 ✉☎

A Mercurial, Spontaneous—Open and honest, attractive and shapely, single white female with a love for the complexity, not the propriety in life, seeks a handsome and dynamic, 37-47, white, single or divorced male with substance, to engage. 2787 ✉☎

Young Man With Down Syndrome—Seeks woman with same, 22-35, for dating and companionship. 2830 ✉☎

Male, 47—Sensitive, intelligent, emotionally in-touch, communicative, great sense of humor - seeks a woman with similar qualities. 2842 ✉☎

Still Holding Out For Love—Irish-American Catholic male, never married, would like to marry a Catholic female. I have high morals, 5'11", 165 lbs, short brown hair, blue eyes, financially stable, vote Republican, do not live in the city, am 44/look 39. 2810 ✉

Her Birthday Gift Is...You—65-year-old widow, young, vivacious, blond. Pure love and fun. Share it with her! 2780 ✉

Certified!! Looks,Brains,Integrity,Male—PhD, 63, seeks tall, slim, leggy lady. Marriage, travel, arts, fun. Photo! 2788 ✉

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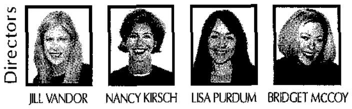

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Attractive, Quiet Female—Seeking relationship with good man around 54. 2802 ✉

Great Catch—Single white male, 36, successful, educated, athletic, 5'9", 150 lbs, seeks kind, intelligent, athletic female companion, nonsmoker, looking for long-term. Photo/note. 2807 ✉

2 The Beach—Single black man, 6'2", 38, well-toned, Wall Street type, Michael Jordan looks, seeks slim, active lady for dining, dancing, Fire Island beaches. Race unimportant. Photo/phone. 2821 ✉☎ Dex2020@yahoo.com

Gracious, Lovely—Pretty, black single female, 42, in excellent physical condition and fiercely loyal, is longing for a 35-50, handsome black male with a strong character. Photo/note. 2790 ✉☎

Pretty—Slim, fun, that's me//Eclectic interests A-Z//Perky, 5'7" with smarts//45 years young, all working parts//Are you successful, bright, kind, sincere and stable, sound of mind?//Then do reply; don't be shy 2781 ✉☎

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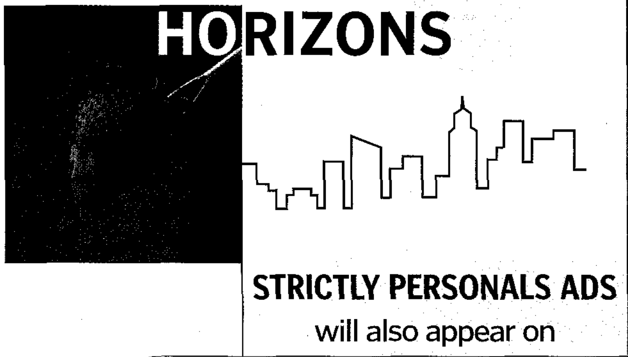

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Bubbe Wants To Make Shidduch—For unsuspecting granddaughter (apologies to Crossing Delancey). She - pretty, petite, graduate of best college in US, editor of book publisher. He - Jewish, 28-38, graduate of good college, professional or business executive. No earrings or tattoos. Serious, kind, humorous. 2805 ✉

Great Guy—Handsome Jewish doc, 49, looks 39, dark, hazel, athletic, seeks pretty, petite, fit, fun, great girl, 35-45. HIMDC@aol.com 2817 ✉☎

Beautiful Asian Professional—5'6", 100 lbs, 36, long hair, warm, honest, well-educated, very successful, seeks a gentleman - tall, educated, sincere, confident and successful. asian212@aol.com 2835 ✉☎

Do You Believe In Magic?—Effervescent, pretty, petite professional seeks refined, single Jewish professional male, 41-48, for love laughter, family and forever. 2836 ✉☎

Dynamic, Affectionate, Successful—Semi-retired, 58, divorced white male - enjoys theater, travel, dining - truly handsome, great physique. Looking for slim model type, 30-50, to share my life. 2785 ✉

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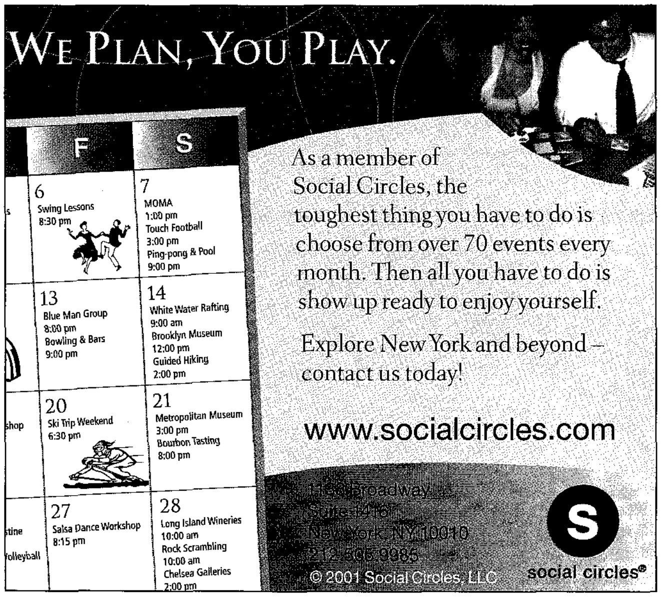
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Almost-Perfect—Jewish professional, 40, 6'1", seeks tall, intelligent Jewish female, nonsmoker, 21-39, with good values, for fun, travel, enjoying this city and more. Possible long-term relationship. 2839 ✉

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Teacher, Divorced—Jewish, 54, 5'8", nonsmoker, seeks nicely-shaped female, 40s, for long-term relationship. Photo. 2811 ✉☎

Good Woman Wanted—25-38, for Jewish guy with heart of gold, outgoing. Photo. DMH0311@aol.com 2831 ✉☎

Italian-Looking But Jewish—48 years young, banker, works hard and plays hard. Enjoys travel, the beach and quiet romantic evenings with the right person. I am affectionate, passionate and romantic. Looking for single, Jewish professional female, 30-42, for fun, romance, relationship and more. Also, looking for someone interested in having children. Note/photo/phone. 2833 ✉☎

Good-Looking George Stephanopoulos Type—39, black hair, black eyes, very intelligent, bright, easygoing, nonsmoker, nonreligious Jewish, into fun things - jazz, movies, long walks, healthy lifestyle, live on a private lake with red canoe and two little pugs. Wish to meet slim, long-haired, petite lady with no dependents, 25-30, who has an interesting career. North Jersey only. Short note with photo a must. 2840 ✉

Prettier Than Jessica Lange—Stunning, middle-aged, sophisticated blond, slim and fit - doctor with thriving private practice. Divorced, recently starting to date again. Looking for attractive, successful, fit professional, 50 plus, to enjoy NYC music world (Lincoln Center, Carnegie Hall, jazz), theater, restaurants. Must be comfortable with self and able to see life's glass half full. (Must send photo.) 2815 ✉

Wanted: Widower Who Loved His Wife—I am 50ish, trim, fit, beautiful, smart and successful. I am looking for a sincere, mature gentleman to enjoy travel, food, wine, conversation, companionship and fun. If you own a Harley, please respond immediately. Please enclose a photo. 2819 ✉

Attractive, Athletic, Artistic Physician—44, seeking woman, 25-40. Photo, please. copake@optonline.net 2798 ✉☎

Tall, Beautiful, Shapely—Accomplished, single black-Hispanic female seeks a handsome, successful, well-traveled, cultural, fun and fit man, 32-45. Race open. 2828 ✉☎

All You Have To Be Is—Family-oriented, refined, professional, 38-48, financially stable, nonsmoker. I am divorced white female/mom, 36, attractive, professional, warmhearted and uncommonly handy. Recent photo/note. 2803 ✉

Attractive Bachelor—67, retired guidance counselor, enjoys cultural activities and intellectual pursuits, down-to-earth, sensitive, with good communication skills and a good sense of humor, seeking a woman, 50-65, for friendship, companionship, possible romance. Photo/phone appreciated. 2783 ✉☎

NYMESSAGE

Linda - Pipa—7/24. Sorry I missed the chocolate croquettes. Would like to meet you again. Downtown DN. 2829 ✉

Wanted: Gentleman, 60-70—Cultured, tall, successful, warmhearted, courtly, fit, witty, for romantic, fun relationship. Travel to Europe with this cosmopolitan, like-minded Manhattan lady. 2813 ✉☎

Garbo Type, Green Eyes—Light straight hair, long legs, 5'8", dancer's build, foreign female, 38 - looking for a soccer player-type man with career, energy, ambition. 2838 ✉☎

Seeking Chinese Lady—Judge, attractive, educated, divorced, grown kids, 6', 180, 60, brown hair, blue eyes, Irish/English, Catholic. Art, museums, NYC, travel, boating. Seeking Chinese lady, educated, with good heart, for serious relationship. 2818 ✉☎

Seeking An Extraordinary Asian Woman—I am a tall, sincere, 45-year-old professional male who is secure, smart and cultured. Photo/phone. 2797 ✉☎

Watching The Sunset On An Inca Ruin—Dinner on a Manhattan terrace, sailing LI Sound, flying a small airplane...the landscape moving by below, making graceful ski turns in the snow, connecting to artistic and intellectual NYC. Intelligent, attractive man, Oxford MA, seeks adventurous woman (50 plus) to share this and much more. 2801 ✉☎

Pretty, Hopeful Romantic—Seek handsome professional man, 47-60, 5'9" plus, for life of love. Photo. rmk9999@aol.com 2795 ✉☎

Spanish Male, 54—Would like to meet a woman, 220 lbs plus, for fun. 2823 ✉

Good-Looking Guy, 39—Attorney, 6', athletic, never married, seeks very attractive, slim, 28-37-year-old woman for relationship. Note/photo. 2824 ✉☎

Charming, Clean-Cut Male PhD, 63—Seeks sweet, trim, leggy, long-stemmed lady. Travel, theater, arts, dining. Photo!! 2837 ✉

Wealthy, Warm, Attractive—Harvard MBA, single white male, 32, seeks white/Asian female. Likes exercise, dining out, movies, plays, travel. 2822 ✉

White Male, 38—Successful, good-looking, athletic and fun. Seeks pretty, pleasant woman for starting a relationship. Photo required, please. 2782 ✉☎

Italian Artist - Painter, 38—Handsome, slim, seeks sophisticated, intelligent Asian woman for friendship. 2814 ✉☎

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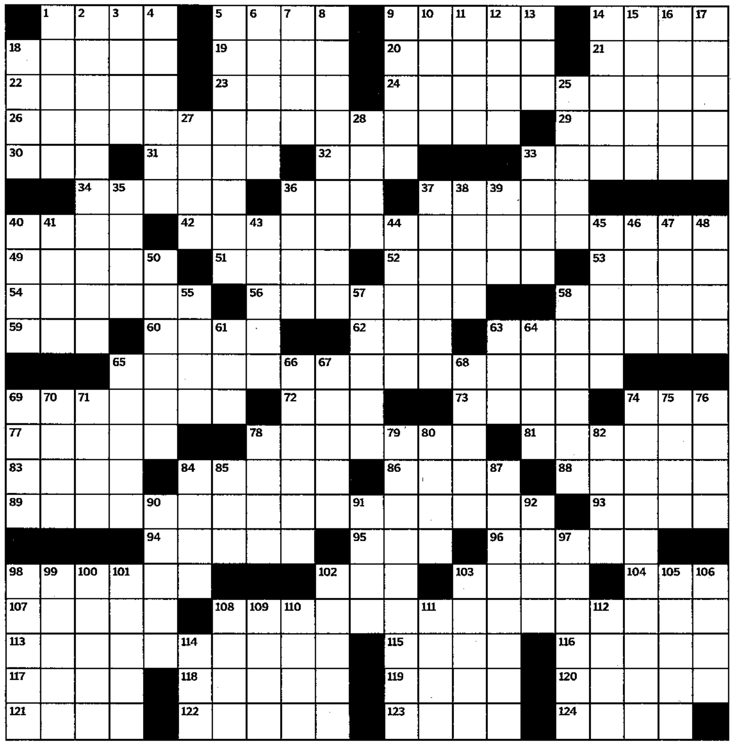


ACROSS

1 Printer's term nullifying a correction
5 Mets' turf
9 Capital of Ghana
14 Nudnik
18 Chateaubriand novel
19 Lettuce unit
20 Felled by a hit man
21 Lowest female voice
22 Hay packager
23 Triumphal structure
24 Salesman's percentage
26 What Macbeth said
29 Advice to a sinner
30 ——-mo
31 Bug film of 1998
32 Warmed the bench
33 Governors' domains
34 Practice swordsmanship
36 Bald head cover-up
37 Olympus dweller
40 Monk's hood
42 What Juliet said
49 Important Khans
51 Not doubtful
52 Arafat of the PLO
53 Gossips dish it
54 Immediately
56 Last menu choice
58 He ran against Dwight
59 Cousteau's interest
60 "—— your pardon"
62 Meal residue
63 Billfolds
65 What Kate said
69 Bread brand
72 Photo —— (camera sessions)
73 Partner of aid
74 "—— Were a Rich Man"
77 Spoken exams
78 Heartburn remedy
81 Abashed
83 Vincent Lopez's theme song
84 Certain Arabian
86 Hodgepodge
88 Make jubilant
89 What Othello said
93 Pamplona cheers
94 Drivers must do it
95 Alias: abbr.
96 Painter's prop
98 Callas and Shriver
102 N.Y. wagering org.
103 Ken-L-Ration rival
104 "Moon ball," in tennis
107 Chimp's kin
108 What Hamlet said
113 Fairy in "Peter Pan"
115 Have a premiere
116 No longer continue
117 Comprehending comment
118 Oscar-winner Berry
119 Welles role
120 Everglades bird
121 Give nourishment
122 Instruct the waiter
123 Warehouse's function: abbr.
124 Onetime Supreme

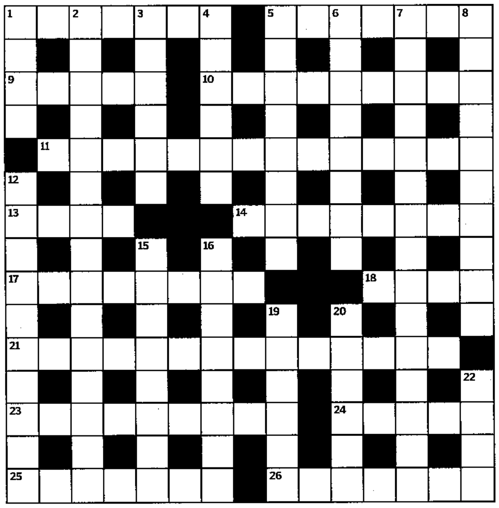
DOWN

1 Lesley of "60 Minutes"
2 What Richard III said
3 Confederate leader Robert ——
4 Edgar Rice Burroughs's jungle hero
5 Breaks into pieces
6 Big name in car rentals
7 Per person
8 Scotch tape, glue, etc.
9 Wide cravat
10 Clippety-——
11 Rotating pieces of machinery
12 Hoarfrost
13 After an aitch
14 Trattoria staple
15 "Cats" poet
16 Gem
17 Dial sounds
18 Kindergarten lessons
25 Goatlike follower of Bacchus
27 Victim of Pizarro
28 Canary's confines
33 Use a swizzle stick
35 Dashing style
36 Telegram
37 Scarcity
38 Word with "while"
39 Henri's here
40 Puts a lid on
41 Shrek, for one
43 Dickens's Barnaby
44 Unnatural blondes, e.g.
45 In a peculiar way
46 Eight furlongs
47 The "E" in Q.E.D.
48 Elevator pioneer
50 Tall clowns' props
55 Mitch Miller's instrument
57 "The March King"
58 "—— President's Men"
61 Mom's opposite
63 Surfer's milieu, these days
64 Bedazzles
65 Religion of the Koran
66 There in the distance
67 Nerve affecting vision
68 Diameter halves
69 Broadway award
70 Humorous ending for buck
71 Korean War river
74 What Cordelia said
75 Gala event
76 Midmonth in old Rome
78 Seine tributary
79 Chef's library
80 Writer-panelist Chase
82 Lotion ingredient
84 Mach 2 planes
85 Downed dinner
87 Quick quip
90 Utility consumption
91 "Thirty days —— . . ."
92 Missing links
97 World Cup sport
98 Theme, in the arts
99 Crop up
100 Hindu princess
101 Signed, familiarly
102 Girl-watcher
103 "——clock scholar"
105 Desert havens
106 Author Harte
108 Stowe snow tow
109 Clutched
110 Femmes' magazine
111 Tiff
112 Kids' building-blocks maker
114 Before sigma

The 'Guardian' Crossword Set by Araucaria

ACROSS

1 Bottomless wine cask for old musician. (7)
5 Born with a skin disease, being without energy, I take calls. (7)
9,26,10 Go away with sounds of fairy rings stealing around—damage just where one didn't want it. (5,7,2,3,4)
10 See 9.
11 ITV needs master, maybe, and we are it. (14)
13 Commendation for being decapitated? (4)
14 Flower eaten by flea, unusual jumper. (4,4)
17 Serb terrorist reportedly observed behind Clinton? (8)
18 Colette's soldiers. (4)
21 Unwanted result of inaccurate attempt to 9 10? (1,4,2,3,4)
23 Time to die without punishment—abolish totally. (9)
24 Hindu deity opposed to being among Muslims. (5)
25 Support for fire with club. (7)
26 See 9.



DOWN

1 Moderate appeal for love. (2-2)
2 The noisy bird in the tribe died and went to . . . heaven? (5-6-4)
3,22 Left the bar, ordered by the wife. (6,4)
4 Solver's one right to enter two points on court. (6)
5 Large cake: large roll's possibly as hot inside. (4,4)
6 Nothing in Vermeer's work is for good. (8)
7 Expert and lay climber's link keeping pet No. 4 in prophetic style. (15)
8 Spitting's allowed here: decay is an endless chain. (10)
12 Painter of classical subjects, "The Mater Mated" possibly one. (4-6)
15 Gather 10 on river far from 3. (8)
16 The Scots' own mountain covering, their own to keep. (8)
19 Spell out 4, theoretically beginning at sea. (5-1)
20 Pursued, say (unsuccessfully, one may suppose). (6)
22 See 3.

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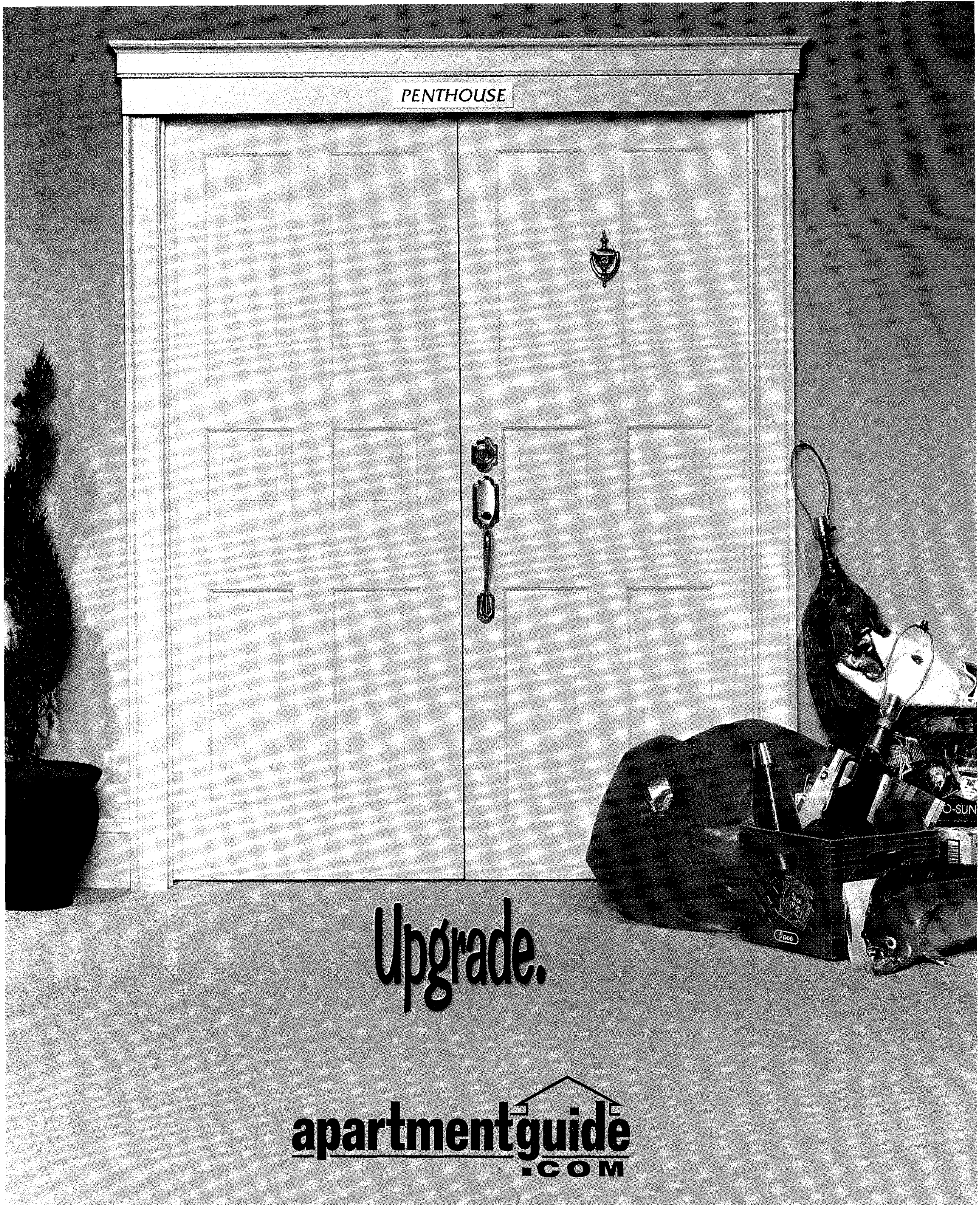
SOLUTIONS TO LAST WEEK'S PUZZLES APPEAR ON PAGE 92.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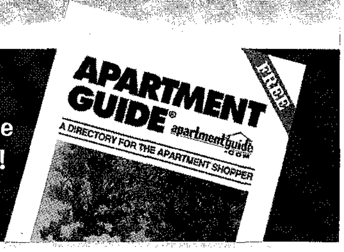
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